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OCTOBER

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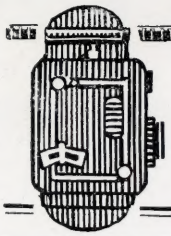

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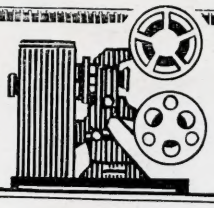

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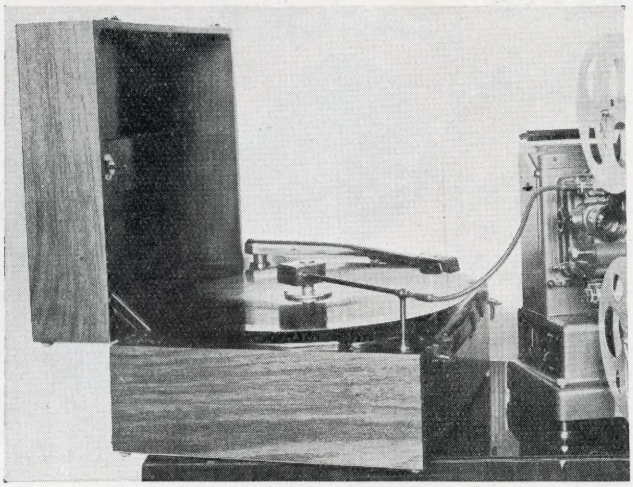

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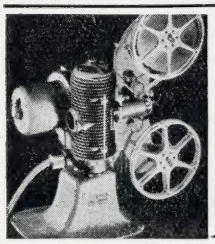

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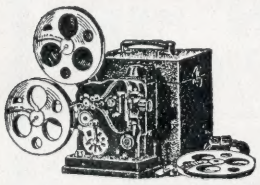

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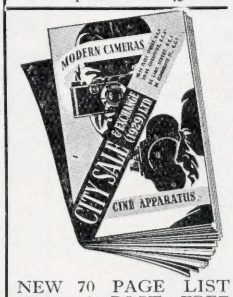

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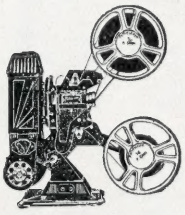

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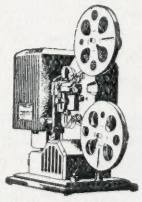

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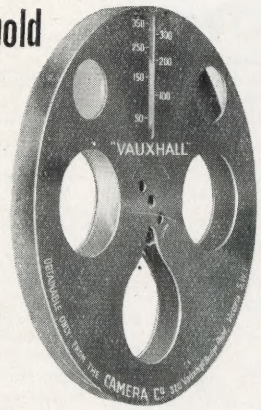

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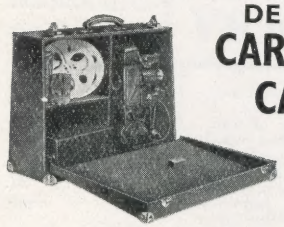

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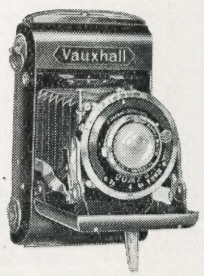

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OCTOBER, 1935

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The majesty of the sky. Using black letter titles this picture can be employed as a background in the Cinecraft titler.

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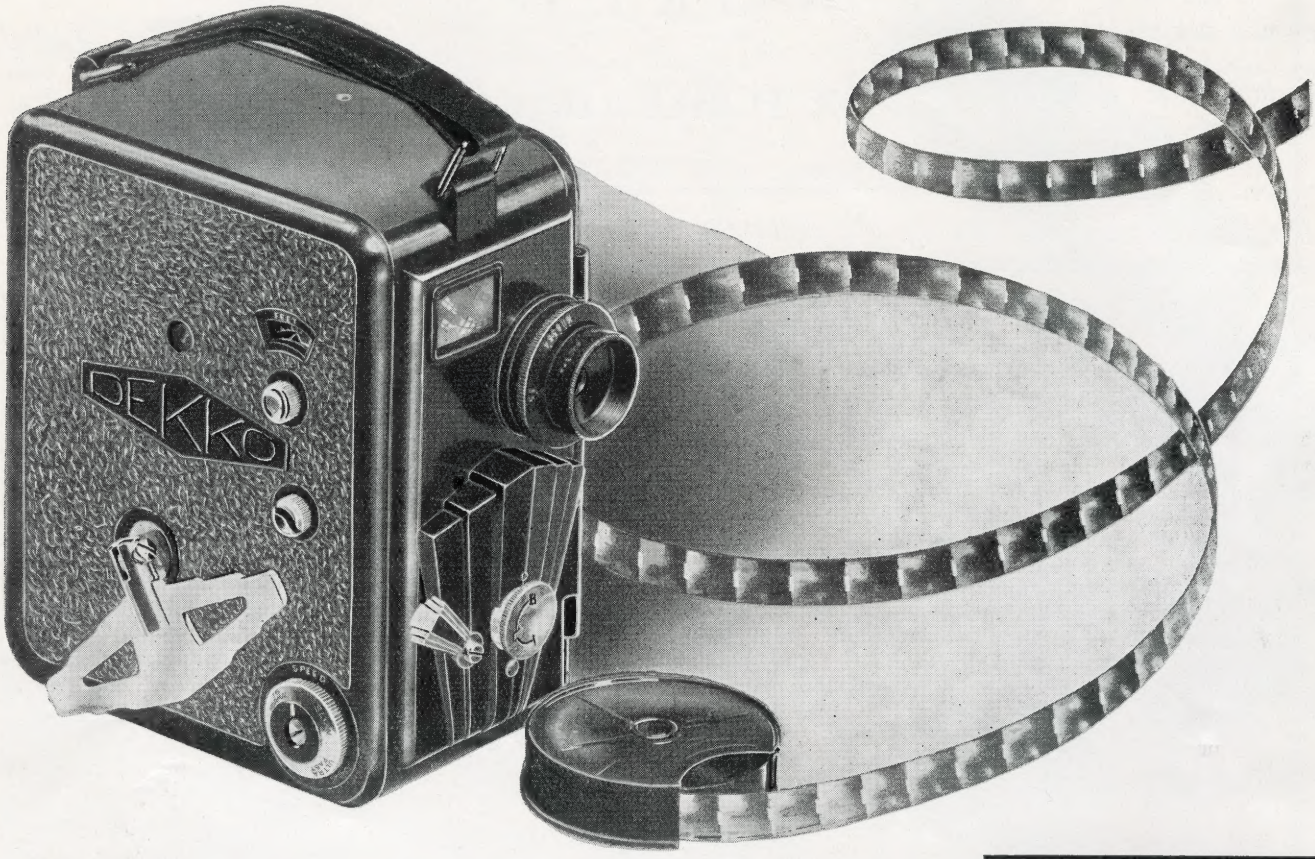
DEKKO ESTABLISHED
the 9.5 camera . . .



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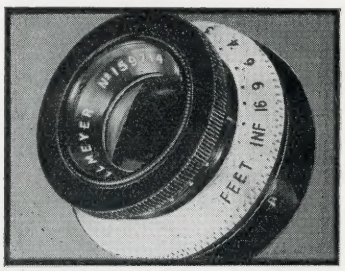
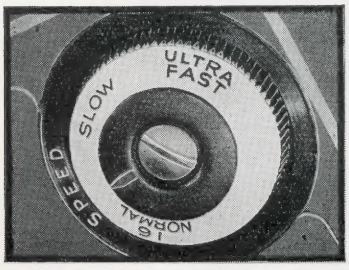


This is a "close-up" of the Adjustable Lens Aperture Unit on which positions are clearly marked for any desired adjustment.



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THE EDITOR to his READERS

THE non-existence of a generally accepted standard for 16mm. sound film and apparatus is causing much confusion in the minds of potential users and the recently issued statement on the matter by the Sub-Standard Cinematograph Manufacturers' Association is therefore very welcome. It augurs well for an eventual settlement via the good offices of the British Standards Institution. 16mm. users will rejoice that there is at last a prospect of uniformity. 9.5mm. users will probably greet the news with indifference. In a few months time, however, they will be more directly concerned, for yet another standard is, we understand, to make its appearance. It is, however, unlikely to complicate appreciably a position which is at last to be made clear, for this new sound film standard is none other than—9.5mm. !

We learn that a complete apparatus is shortly to be put on the market by the Coronet Camera Company for the production and projection of 9.5mm. talking films. The whole equipment, including camera, microphone and amplifier, together with the necessary projection equipment, will, it is stated, cost no more than the average silent camera and projector. It is not easy to determine just what is an average price for the silent camera and projector but, nevertheless, a price low in comparison with that for which 16mm. sound apparatus is available is indicated.

The sound track will run alongside the picture as in the case of standard film. The apparatus for taking the sound films will not be cumbersome ; the camera, we understand, measures about 5″ x 5″ x 5″ and together with the microphone, amplifier and batteries will weigh less than 10lbs. It is claimed that the projector will give a picture up to 6ft. in width, while the sound output will be three watts, equivalent to the output of the average radio set. In the absence of other details we must defer any comment, but further particulars will be eagerly awaited by thousands of 9.5mm. movie - makers. Full information will, of course, be given in *Amateur Cine World* at the earliest possible date.

With regard to the standardisation of 16 mm. sound film, it would be as well if we were to recapitulate the present position as set out in the statement referred to above. In 1932 the Society of Motion Picture Engineers of America published drawings and specifications relating to 16mm. sound-film standards, including the position of the sound track on the film, the distance between the picture and the corresponding sound, and the position of the emulsion when the film is in the projector.

Owing to misunderstandings, these drawings and specifications were wrongly interpreted by Germany, and in 1934 another standard, the D.I.N. came into existence. It later became known as the I.C.E. standard, was approved by the International Institute of Educational Cinematography at Rome and recommended by the British Film Institute as the appropriate standard for this country. Thus there are at least two standards (there is also of course, the deservedly popular 17.5mm. sound and, as we have mentioned, 9.5mm. sound is promised) and opinion is divided as to which is the more appropriate for Great Britain.

As most readers will be aware, in the S.M.P.E. standard the sound track is on the right ; in the D.I.N. it is on the left. Consequently, films made to one or other standard cannot be projected interchangeably by both types of machine without special adaption. Numerous attempts have been made to reach agreement on the adoption of a universal standard, which would apply to the whole world. Up to July, the official body in this country charged with standardising duties, namely, the British Standards Institution, had taken no part in the discussions.

It has now been agreed that the various national standardising bodies, including the British Standards Institution for Great Britain, shall consider the whole question and make recommendations, if possible, within four months to the International Standards Association. The members of the Sub-Standard Cinematograph Manufacturers' Association cordially approve this decision.

This attractive photograph was taken with a miniature camera. A Miniature Camera Section is published in this issue.

The IMPORTANCE

ANYONE who has ever tried to make even the simplest film will realise how necessary it is, in order that the finished work may convey a sense of completeness, for the various shots to be properly cut and assembled. Much has been said about this topic in a general way, but there is one aspect of it which has been too little emphasised.

Cutting (some prefer the more exotic term ' montage ') does not mean simply the juxtaposition of strange shots and out-of-the-way angles, arranged together in snippets. If this were all, a good film would be nothing more than a scrap-book of attractive and unusual photographs. What the word does mean is the expert linking-together of shots to form a moving unity ; and this in turn means that the length and the relative position of each separate shot must be precisely calculated, down even to the last frame.

Smoothness and Inevitability.

In principle it really matters very little whether you change from shot to shot by means of the dissolve, the wipe, the fade or the plain cut, so long as you give your transitions the qualities of smoothness and inevitability, by bringing them about at the right moment. It is this particularly that we call timing.

If you wish to link together two different views of the same incident you must make them proceed logically out of one another. Thus, in a series of shots of a football match, you may have one view of a man just approaching the ball to kick it, and another, directly following, of the actual kick, briefly shown from a different point. In the same way, take the general case of the cut-in close-up, in a rather less obvious example. Suppose you have a scene—something roughly similar occurred in *Breakers Ahead*—where a man on a boat has lost his balance and is hanging over the side. A companion clasps his hand, but is unable to hold it, and a close-up is inserted of the two hands together gradually relaxing until they give way and we cut to the man falling overboard.

Timing is closely allied to cutting, but whereas the latter is an after-shooting aspect of movie-making, the former needs to be studied carefully in the shooting stage, so that the cutting becomes merely the trimming of the shot. Only if each shot is carefully timed can a production be a balanced one.

Consider Audience's Reaction.

Unless the insertion is cut to a definite length and fits exactly into the sequence of events, it will only hold back the action instead of assisting it. The rhythm of the scene must be smooth and continuous. Should there be any slowing-up or overlapping of movement between the insertion and the rest, the whole will fail of its effect.

In determining the correct temporal adjustment of a shot one ought always to consider the speed of the audience's reaction. The aim should be, as far as possible, to hold a shot on the screen for just long enough for the audience to receive an impression of its meaning and not long enough for them to begin to analyse it consciously.

The ' Suggestive Dissolve.'

A fairly clear instance presents itself in this context, *à propos* of the type of device which we may call the suggestive dissolve. Here a close-up of a ticket for a dance will dissolve to a related shot of the dance itself, or—this actually occurs at the opening of *Paris Love Song*, to be released in October—a whirling band-box, kicked by a midinette, will dissolve to a close-up of the wheel of a car in motion. A metaphorical or suggestive transition of this sort is essentially flimsy in conception and will not bear emphasis. Accordingly, it will only be effective at all if it is treated as briefly and lightly as possible—otherwise (as too often in some of our own films) it will appear boring and artificial.

The internal pace of a shot must in itself, of course, be accurately measured ; and where speed is required it must not be overdone. Near the beginning of *Wings in the Dark* there is an excellently-timed moving shot, taken from the side, of Roscoe Karns entering a bar, talking rapidly. It is just quick enough to give a swing to the action, without being so quick as to be confusing, and the pace of the movement is perfectly adapted to the pace of the dialogue.

Accuracy of timing, vital though it is, is a thing which has to be felt

An interestingly composed shot of quiet, peaceful dignity. Such scenes need to be very smoothly timed. Held on just a little too long, it could become boring, particularly since it is virtually a still. Cut too quickly, the suggestion of peacefulness would be destroyed.

of TIMING

By

A. VESSELO

to be fully understood. Lubitsch and Clair, in particular, are past masters of the art. *Trouble in Paradise* was a magnificent example of what can be done by this means. In this film, it may be remarked that in many cases the idea behind a shot or collection of shots was not an especially new one. One of the best things of all, the clock-sequence, was based on an idea which has been used over and over again. We were merely shown brief close-ups of a clock marking different hours and with different lighting effects, and voices were heard in the background. Practically the whole effect of this sequence, and the sense of precision and subtlety throughout the film, rested in the timing.

A shot which features the steady movement of one object (here a train) can be held on longer than a similar shot in which there is but little action or in which the action is 'diffused,' e.g., a football match. The eye wearies less quickly in the first case.

A Good Example.

It is not necessary to go to the more recherché continental productions for examples. Several of the better class popular films will give you adequate material. In *Friday the 13th* a team of chorus-girls were shown rehearsing a dance, which ended on a concerted lunge forward. The scene was shown from the front, but exactly on the concluding movement it was cut to an end-on shot, which, by virtue of being inserted at the correct instant, gave a nice effect of finality.

Whether or not you find James Cagney appealing as a personality, most of the films in which he appears are worth studying for the timing of the high-spots. *Here Comes the Navy*, *'G' Men* and *Devil Dogs of the Air* are all good in this way, though they often need careful watching if you are to pick out the points that matter.

Successful comedies depend a great deal on timing—more clearly so, perhaps, than almost any other type of picture. It goes without saying that a joke which is too slow or is sprung at the wrong moment, whether it be visual or aural, will fall flat—and the climaxes must all be accurately spaced out. Notice here the use of the fade-out to clinch an explicit or implied assertion, coming either on top of a spoken remark or on top of a sudden revealing change of expression on a face, shown momentarily in close-up. This usage is by no means confined to comedy, though you may find it expressively employed in, for instance, the first and distinctly more tolerable half of *Gold Diggers of* 1935 (a film otherwise of little account). It can also be given a strong dramatic or tragic significance, when the concluding close-up will probably have to be held on the screen for a trifle longer. That close-up may, indeed, be of an inanimate object, but in this case care should be taken not to overstress it.

The Disney Cartoons.

The films to watch particularly, however, are undoubtedly the Disney cartoons, for in these everything is worked methodically into a single scheme. Since they have to be constructed frame by frame and with the pictures in close co-ordination with a rhythmic sound accompaniment, perfect economy and timing become absolutely vital. The steady march of the music and of the general sound-effects is one outward sign of the minute planning of the whole. Here, as elsewhere, Disney is the master.

Nobody, of course, suggests that one should imitate Disney's effects directly in real-life photography. Even if it were often desirable, it would not be often possible, however great the extent of one's resources. Nevertheless, the method which the cartoon follows is basically the same as that which should be followed elsewhere. It means the accurate plotting-out and timing of one's shots *beforehand*, so that the scenario incorporates not only a list of the general incidents to be photographed but a tabulated account of the separate shots included and their exact relation to one another in point of length.

Naturally, there are certain circumstances when the detail-work of a scenario cannot be perfectly determined until the moment of shooting. Allowance can be made for this, however, without simply leaving everything to chance. The virtues of a shot in itself should never be allowed to blind us to the fact that on the screen those virtues will be very much modified by the effect of the shots that come before and after; and haphazardness, it should be remembered, is not synonymous with imagination.

Background for use in "Abbot" Simplex, Bell-Howell, Cinepro, Dallmeyer, Ensign, Kodak and Wizard titlers

Making TITLES Direct on 9·5mm. Positive Stock

Although the popular series on titling by Mr. Harold B. Abbott has now come to a close, our readers demand a continuance of articles on the subject which, judging from our post-bag, is one of the most popular features of amateur cinematography—and "Amateur Cine World." Yet before the coming of the magazine, eighteen months or so ago, titling was regarded by many as the cinderella of movie-making.

By F. E. SCHOFIELD, A.M.I.E.E.

IT seems unfortunate that a very simple way of producing the much-favoured white lettered titles on black ground should be falling into disrepute due to a misunderstanding of the best method of procedure. The whole operation, from the writing of the title card to shooting the titles on positive stock, including developing, is so simple and requires so little in the way of elaborate technique that the home movie maker need have no qualms on the subject.

To the average amateur, unused to artistic efforts with either pen or brush, the making of titles by painting or writing in white on a black card or paper background is not so easy as many appear to think. Apart from the fact that white ink or paint does not flow as readily as ordinary black writing material, such as Indian ink, there are few black surfaced papers which do not drag up under the action of a pen, while if a brush is used it will be found necessary to adopt large simple letters of somewhat crude form, limited to very few words. In addition, white lettering demands the use of reversal stock, which necessitates outside processing.

Black on White.

Against all the above troubles it is so much easier to write or draw, or even stencil a good black letter on white, or preferably blue tinted card, that it seems obviously the only correct method to adopt. The only instance where the less easy white letter is necessary is

Background for use in Cine Kodak 8 and Pathescope titlers.

when the title is for use with a film shot on negative-positive, in which a negative is also made of the titles and the latter spliced in to the film before the positive print of the completed story is printed. However, as the average amateur is not interested in producing more than one copy of his efforts and that usually on reversal stock, he will find a title on positive material not only less difficult to produce, but also less expensive.

To prevent any doubt let me explain that the method to which I refer consists in loading your camera with positive stock, taking a shot of the proposed title with artificial light, the title to be black lettering on pale blue card and developing the film yourself with a simple straightforward hydroquinone developer, fixing and drying. The whole operation of finishing can be carried out in quite a bright red light. When projected on the screen it will be found that the title now shows up as a perfectly black background with the letters in sharp white outline on the sheet. Such a title can be spliced into your reversal film and the result will give you all the advantages of the professional titles at a fraction of the cost. Now to consider the matter in detail.

Best Background Medium.

The best background medium for the card is a pale (not too deep) blue, about the thickness of the average stationer's post card. The size will depend on the design of the titler itself and I cannot do better than refer to the excellent series of articles on this subject by Mr. H. B. Abbott, which has been published in *Amateur Cine World*. Using the Pathe half-metre supplementary lens, if a Pathe camera is to be used, the theoretical field of view will be $8\frac{1}{2}$″ x $6\frac{1}{2}$″. Allowing for a little latitude it can be assumed to be 8″ x 6″. A margin is necessary to prevent overcrowding and therefore I prefer to assume that the maximum available space is approximately 7″ x 5″. Of course, in actual practice it is not advisable that this space should be filled, but it serves to indicate the available area.

Border Lines.

Border lines, if used, and they should only be used with discretion, should be drawn on this 7″ x 5″ outline, as it will leave a neat margin between the border and the edges of the frame, while leaving ample space inside for the lettering. For my own purpose I use a Pathe B camera with the half-metre lens and a card size of 10″ x 8″, obtainable from any printer. On the card I rule a light pencil outline at 7″ x 5″ in the centre as a preliminary to setting out the title.

If the lettering is to be hand-drawn it can be sketched lightly in soft pencil, until the correct size and spacing

(*Continued on next page*)

(*Continued from previous page*)

A Simple Method

and also the lay-out has been arrived at, when it can be filled in using ordinary draughtsman's indian ink. The main point to remember when inking in is to keep the lines reasonably thick, with a minimum distance of about four times the thickness between any two lines. Fine lines may appear artistic on the title card, but the result will be very disappointing when screened. Above all things avoid ragged edges and blurred outlines. When it is remembered that the letters may be magnified well over one hundred times, it will be appreciated that all inaccuracies and errors are equally enlarged and brought to the immediate notice of the audience.

If the user does not feel himself capable of producing the kind of results by hand drawing he would be wise to possess himself of one of the proprietary stencil outfits. Loose letters suitable for word building can, of course, be used as an alternative, but in this case the letters should be dead black without polish to avoid annoying reflections and the title board must be mounted horizontally unless the letters are of the stick-on or clip-on type.

Background for use in Bell-Howell, Cinecraft, Ensign and Kodak titlers.

Having completed one's title card (don't omit to clean off the soft pencil lines), it should be set up in position in the titler, with the camera loaded with ordinary positive stock, but before commencing to shoot we must look into the lighting arrangements.

Now the illumination of titles is a matter which calls for quite a lot of consideration and is the rock on which the average amateur most frequently comes to grief. If one has plenty of money to burn one can use a supersensitive film with two 75 watt lamps, or one can obtain more light by using the specially actinic lamps of the "Photoflood" or similar type, but for the average amateur who has to run his hobby with a minimum of expense and counts the cost before he buys, any saving he can make is especially welcome. Without going into a long treatise on the subject of light, there are one or two considerations which the amateur should lay hold of, although he may possibly be already aware of them, but has not thought to apply them to this particular subject.

The field area of the title, that is, the whole of the area which will eventually appear on the screen on projection, has to be illuminated evenly and without shadows of any kind. This, of course, excludes for the moment the special case of letters in bold relief with exaggerated side lighting and similar special effects. The light must therefore be arranged round the card and as close as possible to it, without any of the lamps appearing on the picture. In addition, means must be provided for cutting off the direct rays from the camera lens. As the light is to be concentrated on the title card some form of metal reflector must be used, but this reflector must not obstruct the view the lens must be allowed to get of the field area of the card.

Light Intensity

The light intensity on the card varies inversely as the square of the distance from the light to the surface. To reduce the intensity of the light, i.e., the power and number of lamps used, the distance the lamps must be placed from the title card must be brought down to a minimum, providing they do not encroach on the field area, either themselves or their reflectors. The inevitable result is a compromise and if the titler is home produced and the builder has any knowledge of mechanical drawing, he will be amply repaid if he carefully plays out to scale the position and size of the title card, in both plan and elevation, the exact position and height of the lens and joins the lens centre to the confines of the field area. The lines forming a four sided cone will represent the line of vision of the lens and in the space outside this cone he will be able to place his lamps symmetrically and in the most suitable position. I find it is easier to obtain the desired lighting intensity if no glass or celluloid cover is placed over the title card. There are then no reflections to consider, whereas with such a reflective surface in contact with the card it is difficult to avoid images of the lamps appearing on the film unless the lamps are set well back and a deal of light wasted in consequence. Remember the law of inverse squares mentioned above and for economy and simplicity omit glass and keep the lamps close to the title.

of TITLING

that even the novice can carry out successfully

The shape and size of the titler will also have some bearing on the lighting question and therefore I can only state what I find satisfactory in my own case and leave the reader to carry out his own experiments for himself. I may add, however, that every single candle power of light is needed on the title card and it is not good economy to let the light spread all over the table and surrounding objects. I therefore strongly advise casing in the whole of the titler and either painting the inside of the casing white or lining with sheet asbestos, to reflect as much of the light on the title as possible. There are very few ready-made titlers which take advantage of conserving the light in this way and yet without lighting the titler is useless.

Home-made Titler

My own titler, which, by the way, is home-made, has proved to be very convenient in operation and very efficient in lighting. Using a Pathe B camera with f/3.5 lens and using a title area of 8″ x 6″ with positive stock, I obtain a satisfactory title with 700 watts. All lamps and reflectors are placed to leave this area clear and so that there is no evidence on the screen of the existence of the lamps. The lamps are arranged as an oblong, with two 100 watt pearl lamps on each side and one 150 watt pearl lamp in the centre of each short side and all lamps are mounted to face the title with the *end* of the lamp. This is a point apparently too often overlooked both in home-made and some of the commercial outfits.

The ordinary pearl lamp is designed principally for lighting in a vertical position, suspended from above and is therefore made with the filament concentrated in the form of a ring facing the end of the bulb. To mount the lamp so that the light from the bulb is projected sideways on the title means that the section of filament which is at the back is to some extent blotted out by the front section and the whole of the illuminating area cannot be used. In addition, should the lamps be mounted end on to the title, as I advise, they occupy much less space and it is altogether an easier proposition to arrange them perfectly symmetrically round the title. Now to continue.

If Supply Voltage is Low

The total wattage given above is 700 watts, but the "brightness" will be somewhat dependent on the supply pressure, or voltage being accurately maintained, a matter entirely outside the control of the user. If there is certainty that the supply voltage is low it is worth obtaining a few lamps for use in the titler, which are designed for a voltage 5 or 10 volts lower. The effect on the life of the lamps will not be a serious matter in view of comparatively short period the titler is in use. If the cost of lamps has to be considered then it may be suggested that lamps of foreign manufacture, obtainable from the sixpenny stores, may be used providing they are matched by actual trial to ensure equal brilliance.

A simple subject that is made dignified and forceful by effective composition.

With regard to the spacing of the lamps from the title card, I find, using ordinary Osram, that the end of the bulb is about 8″ away. This dimension is only an indication of the position as it is not possible to measure the position of the filament accurately and in any case different makes of lamps vary in this respect. I should recommend that the arrangement is fitted up to suit some particular make which is easily obtainable in your own locality and that all spares are of the same make and wattage.

Automatic Process

By having the title cards all ready it is very simple to run through a batch, making a total of 30 feet if desired, without regard to any other matter than merely changing the cards. Having once settled the illumination and the stop value, the action becomes automatic. If a spare charger is kept in stock loaded with positive stock a single title can be made at any time to suit some special need. This is the method I adopt myself and I have found it possible to write a title card, shoot the film, develop, dry and splice the title into the picture in ample time to run through the projector during the same evening.

With regard to development, if the film is to be sent away for finishing it is advisable to label it "Titles on Positive Stock, develop for maximum contrast," to ensure that the film receives correct treatment, but

(*Continued on page* 308)

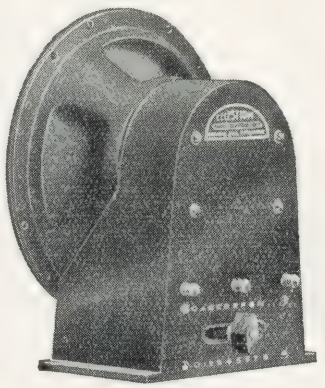
SOUND Accompaniment

Tour of Radio Olympia Reveals Latest Developments

By

P. R. LESLIE

M.A.



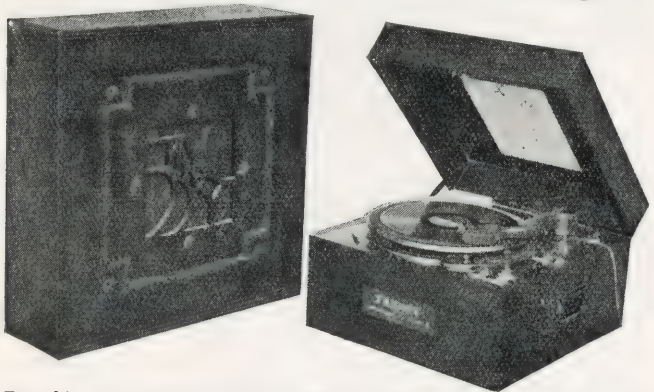
The Celestion "Standard 8" speaker with universal matching control for use at a distance under all conditions.

SOUND is definitely invading sub-standard film projection. Talking films are entering the home, and everyone who gives fairly ambitious cine film shows and takes them seriously has been converted to that intermediate phase—sound accompaniment from appropriate gramophone records, with or without microphone announcements. With a family film being shown in the home, no sound is called for, since excited conversations and exclamations of pleasure are an almost universal accompaniment, but in an evening of films, especially hired films, which are purely entertainment, music is a considerable asset. On club nights many people will consider it indispensable.

Opportunity Not Yet Seized.

The wireless industry is the natural one to cater for this new development, but a tour of the Olympia Show left me with the conviction that the industry has not yet recognised its opportunity. There is plenty of choice in amplifiers, but they are produced for "public address" work. The cine amateur requires something not so powerful, which need not therefore cost so much. For a small domestic room an undistorted output of 2 watts (the usual limit of ordinary mains radio receivers) is enough. Clubs would require about 5, or, if their projection room is large, up to 10. The commercial P.A. amplifiers usually range in output from 10 watts upwards. However, except for the greater first cost, it is no disadvantage to have ample power in reserve. It always makes for better quality.

Particularly convenient are those amplifiers combined with an electric turntable, put up in portable form. One of the cheapest, which is entirely suited to cine work, is the Tannoy GU25, which cost 26 gns., including a permanent magnet speaker in cabinet, which can be placed behind the screen. The amplifier with turntable will normally be placed near the projector. A permanent magnet speaker is a decided advantage, for it avoids the necessity for trailing high voltage leads about the room. Like several of the new amplifiers just produced, this is for universal mains use. That is, it will work on either alternating or direct current mains.



Portable AC/DC equipment comprising cabinet, amplifier, turntable and separate loud speaker, which is made by Tannoy Products of West Norwood.

The Ardente Model ZA, another combined amplifier and turntable unit, for A.C. mains only, is considerably more powerful, with an output of ten watts. The price is 35 gns. There is, however a separate amplifier of 5 watts output at £15, and this can be connected to a separate turntable by the same makers. There are two models, in portable form, for A.C. mains, 7 gns., with one turntable, 12 gns., with two turntables and a fader for fading from one record to the next. A loud speaker is of course required.

Luxurious Amplifier.

A luxurious amplifier is the Film Industries "Universal." With an output of 6 watts, it costs £30, including a microphone and one of the firm's highly efficient permanent magnet speakers with a folded horn. It measures only 14 by 12 by 8¼ inches, and operates from either A.C. or D.C. With this outfit a turntable unit is necessary in addition. The controls include volume control, fader and tone control.

Amplifiers of the very highest quality, distortionless from 50 to 12,000 cycles per second, are made by the Radio Gramophone Development Co., but they are really outside the cine enthusiasts' requirements. I understand, however, that amplifiers of smaller outputs may be expected shortly.

The Haynes amplifiers, sold in chassis form, have the duophase output circuit, found, I believe, only in this make. It successfully avoids harmonic distortion. The 6 watt model costs £15 5s. This firm, like many others, produces special amplifiers to order, both less and more powerful, and also combined if necessary with a turntable. Sound Sales, noted as makers of high class transformers, also make amplifiers to order.

Amateurs who are useful with their hands will be interested in the kits of parts produced by Ferranti and Hartley-Turner, for assembly in the home. The quality of reproduction of both is definitely better than most people are accustomed to. The former has an output

(*Continued on page* 316)

EDITING AND SPLICING 8mm. Film

By ERIC F. IMPEY

(Author of "The Handbook of 8mm. Cinematography")

Increased facilities in the form of new apparatus and film has gained many new adherents to the ranks of 8mm. movie makers. In response to requests from these newcomers—and other readers—we publish below the first of a series of articles on 8mm. technique. Although designed primarily for users of 8mm., it will be found to contain much to interest amateurs who favour other sizes.

AS in the case of other film sizes, there are several types of splice available for 8mm. film. For instance, there is the straight splice with overlapping sprocket holes, then there is the diagonal splice, while finally there is the straight splice in the centre of the frame such as is produced by the familiar Kodak device. Whichever type of splicer you use, some of the information which follows will apply to it, though in particular it is directed to users of the Kodak outfit.

An Important Requirement.

An important requirement is a good film cement and I recommend the use of the following formula, which, although it has previously appeared in *Amateur Cine World*, is one which is well worth repeating since it will work equally well on Kodak, Gevaert or the new Bell & Howell Filmopan films. It is made by mixing one part each of :—

Glacial acetic acid,
Acetic ether,
and Amyl acetate.

Three fluid ounces of this solution will cost you about a shilling and sixpence and will last a very long time. However, do not leave any metal parts (such as a tin stemmed brush) in this liquid or they may be spoilt.

A matter which is well worthy of note is that by reason of the single sided film perforation and the fact that all 8mm. film is of the reversal type, it is not possible to splice in a shot or title upside down except by extreme carelessness. It is merely necessary to observe that the emulsion side of each strip to be joined is upwards in the splicer and that the perforations lie in the correct position to link up as a single continuous chain.

There are several faults in splicing which may be encountered and each one has its own particular remedy, but the trouble which sometimes occurs with 16mm. film in a white line appearing at the join hardly ever occurs with 8mm. film, due largely to the fact that for the sake of accuracy the small gauge splicers hold the film very tightly and do not allow any play through the perforations.

Scraping the Film.

The first difficulty that is likely to arise is that by reason of incomplete scraping of the film end, perfect adhesion of the two strips becomes impossible. Here, the cure is apparent. Apart from this, great care must be taken not to damage the film through the scraping action. The Kodak outfit includes a small bar with, and attached to it, a scraper on a pivot. When in use this scraper should be held tightly and pushed to and fro, as directed, but taking great care that the scraping edge is flat on the film all the time ; should this not be so, as when it has a slight rocking action over the end of the film, or when, in the alternative, it is held so that the scraper does not lie squarely, then there is a considerable danger of damaging the film base by scraping it away and thus weakening the film, or, in the second case, of tearing away the edge of the film—sometimes removing the entire corner. Indeed, if the scraper is held incorrectly you will always get a bad join, because then the emulsion cannot be cleaned right off without, to some extent, damaging the film base.

A Light Touch Needed.

From the delicate nature of the film it will be apparent that the pressure employed in scraping must never be great, and in fact, quite a light touch is all that is necessary.

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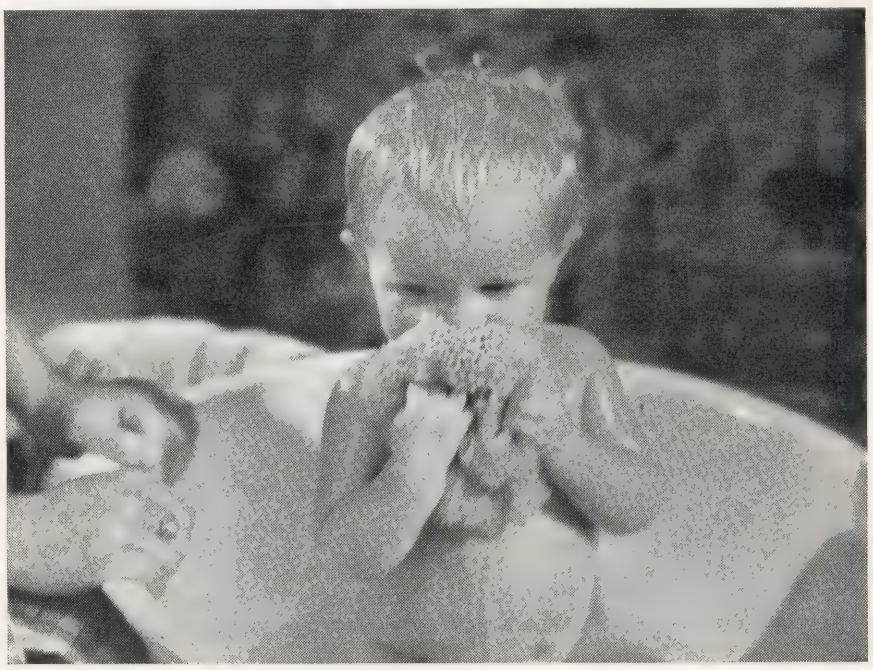

Another display of temperament from the leading lady? The home and the family offer the finest raw material available for a film rich in humour and human interest. But it will only be completely successful if you remember to make it of interest to people outside the family circle.

(*Continued from previous page*)

PRACTICAL HINTS

The next likely trouble arises from the quantity of film cement applied to the film. It is only necessary to apply enough to wet the scraped portion all over. If it is swamped with cement it will produce a join which will soon break due to the weakening of the base and, if by accident, too much cement is applied, wipe it off at once and start over again. Should too little cement be used, such as there is will hardly affect the film base at all, with the result that the strips will not be truly welded, the one with the other and will soon break apart.

Now I come to a difficulty which will have arisen in part before this, but which makes itself apparent only now. It is a peculiarity of the Kodak Splicer that the main registration pins are slightly larger than the film perforations. This is to ensure accurate registration at the splice, but care must be taken to see that the film is pushed right down over the pins and lies on the baseplate, for otherwise, when pressure is applied to the wet joint by means of the scraper plate, the perforations may be considerably strained and in an exceptional case may even be split right open. It should also be observed that the joined film must also be removed very carefully from the pins.

A car run can provide you with many useful shots, but bear in mind that the car itself, as well as the places to which it takes you, offers excellent cine possibilities. One of the ways in which it can be utilised as an excuse for showing portraits of the family is shown here.

The last problem that is likely to arise is that the two strips of film may not be quite equal in width, with the result that there is a tiny step on the edge of the film. Although considerable precaution is taken by the manufacturers, the trouble occasionally arises and when it does so it should be treated as follows :—In splicing see that the two strips square up accurately on the perforation side of the film. This almost entirely controls the ease with which the join will run through the projector and should therefore be observed most carefully. When the join is dry and has been removed from the splicer, then the little step on the other edge of the film can be smoothed off to a slope with the aid of a safety razor blade and a steel straight edge.

Very tiny projections of this kind will be found to be insufficient to trouble about and it is only recommended that the above course should be adopted when on running the finger down the edge of the film an appreciable step is felt. It is particularly important to observe this rule should a Bell & Howell Filmo 8 projector be in use, as this machine employs spring side tension for film registration and should there be such a step in the film it may cause it to stick in the gate.

Many amateurs are of the opinion that owing to the very small size of the individual frame the work of editing 8mm. films is tedious and fiddling. In actual practice, however, this work is no more trying with this than with other sizes of film, but it is important to adopt a suitable system of working and not to attempt it haphazardly. 8mm. film will be found quite easy to handle and the small size of the frames will be found to be adequately compensated for by the conveniently small quantities of film which it is necessary to handle. The person who gets accustomed to 8mm. film will find thereafter that in editing 16mm. film the bulk of that film seems inconvenient—the fact of the matter is that with but brief experience one becomes used to any of these differences.

A Suitable Routine

For a suitable routine it is merely necessary to have at hand your projector (which you will also use as a rewinder), your splicer, a temporary screen and the special board referred to later. I shall assume that you are editing a reel of film such as you might have taken on your holidays—odd shots here and there, perhaps taken according to a mental plan but on the other hand, perhaps not—and that you wish to arrange them into a comprehensible film. If you have been shooting to a definite plan you will be able to vary some of the instructions to your own requirements.

Prepare a List of Shots

It will save you an enormous amount of difficulty and delay if you first of all make yourself thoroughly familiar with the contents of your reel by running through it a couple of times. This will also assist you in taking the next step, which is to prepare a list containing every shot on the reel (by projecting the film slowly and noting down each one—and numbering them consecutively), making a sufficient note to enable you to identify any shot from the description and without having to refer to the film. Whilst the preparation of this list may be somewhat tedious, in the case of 8mm. film, it simplifies

for 8mm. USERS . . .

. . . *and others*

subsequent operations to such an extent, by eliminating a great deal of close work in the handling of the film (the frames of which, being very small, are somewhat trying to the eyes), that you will find it is really a time saver.

It is as well to note that during the preparation of the list, the still picture device should not be used, since it is my experience that even on the best machines the concentrated light tends to buckle the film and that even though this may be very slight it is sufficient to throw the film momentarily out of focus during future projections and is therefore to be avoided.

When the editing list has been completed, run through the reel again, this time indicating on the shot list all those shots (whole or part) which must be cut out by reason of photographic or other defects. By this time you will find that you are so familiar with your reel that you will now have no difficulty at all in identifying any single shot, so now run it through (using your projector as a rewinder) and cut out all those parts which you have so noted on the list. If you have a film viewer it may be employed here with complete success, but do not try to list your shots by this means as it will be found to be very slow indeed. Having matched the list to your notes, run it through once more on the projector to see that you have not omitted to cut anything which should be removed.

You have probably taken shots from carriage windows, but have you realised that the scenery from a moving train need be of only subsidiary interest, as in this case. The lady provides more than a frame for the picture—she is an integral part of it.

Edit on Paper First

Your next step is to edit and title the film on paper. I shall say nothing of this here as the principles of editing and titling are beyond the scope of this article and were fully dealt with in the article in last month's *Amateur Cine World*. The main point is to work the whole thing out on paper before altering the position of a single shot. The necessity for this is frequently stressed in the reviews of readers' films that appear every month in A.C.W.

Match your film with your new, edited, shot list. At this stage you will not yet have made your titles, as it is convenient that this should be one of the final steps, but otherwise you can join up your shots in the form of the edited list. In sorting out and joining up any sort of film you will normally have more than one sequence and you will find it best to join up and complete your sequences on separate small spools and then finally to join the small spools all up together in their proper order. For sorting out the shots you will find it useful to employ a board about twelve inches square with, say, twenty-five nails hammered in it at regular intervals. Each shot cut out of your film for joining into a complete sequence can then be placed over a nail—the first shot (of the edited sequence) over the first nail, the second over the second, and so on, so that when you have sorted out a complete section of your film it is a simple matter to remove the shots from the board one at a time and splice them up.

When you have joined your sequences and re-made your full spool, run through the film once more to see whether your draft titles are appropriately positioned and worded. Make any amendments in the draft list that appear to be necessary and also make any other alterations which you think desirable.

The last step is to make your titles and join them in. In 8mm. work it is of particular importance to avoid fine lines and I mention the fact especially as I find it of even greater importance than is the case with other film sizes. After splicing in the titles your film should be complete and should require no further alteration, but before further use it should be cleaned carefully with some such solution as Lumaplak, Mastral or Thawpit, using a soft, non-fluffy cloth, such as plush.

The Coronet Camera Co., of 310, Summer Lane, Birmingham, 19, announce a competition for users of their Midget film and camera. The first prize is 25 guineas, the second, 10 guineas and the third, 5 guineas, while there are ten prizes of one guinea. Only $3\frac{1}{2}$" x $2\frac{1}{2}$" enlargements are required and any number may be submitted. It is not necessary to send any wrappers or cartons but entries must, of course, be taken with the Coronet camera and film. Fuller details may be obtained from your dealer or the Coronet Camera Co.

An interesting leaflet has been issued by Cinique, Ltd. (formerly the Midland Cine Service) of instructions and suggestions for use with the Wizard Super Titler and metal letters. It contains instructions for assembling the titler, setting up the letters and obtaining professional-like effects.

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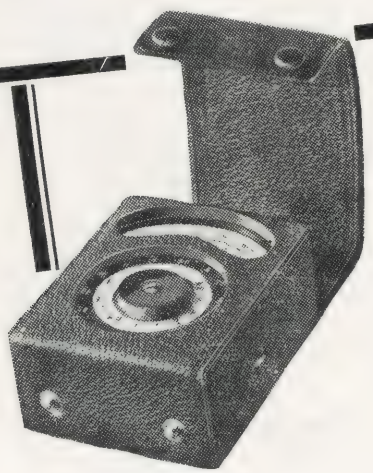

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Tripod Technique

Not until you invest in a tripod do you fully realise that even the steadiest shot taken from the hand is jumpy compared with one taken with a tripod. But unless you know how to use the latter properly your 'wavy camera' troubles will not necessarily disappear. This article tells you how to get the best results with this indispensable accessory.

By

"Cinesmith"

IF you were to ask the average shoot-from-the-hand movie amateur, "Can you use a tripod?" he would probably look at you in mild astonishment and reply to the effect that he would soon show you whether he could use it or not, if they weren't quite so expensive. That is what I used to think too until at last the day came when I took the plunge and purchased a good one. It seemed rather out of proportion to pay half the cost of a camera for a mere tripod stand, but, I thought, now I shall be free for ever from those wavy pans and erratic tilting shots—from now on my films will surely be all prize-winners. It wasn't long before I was disillusioned—before I found that there was quite a lot to learn about how to manipulate this essential accessory.

To begin with, in setting up a tripod the head must be dead level all round. If it is not fitted with a spirit level (the 'Vauxhall' tripod reviewed in the July issue has this very useful refinement) the best way to achieve the desired setting is to line the head up with some convenient and suitable object. Near the sea the horizon makes the job easy; near buildings the line of the eaves can be taken as a guide. In other cases where there is nothing with a level line to be seen, you must achieve the desired result by trial and error. With the camera mounted in position, turn the camera round through the 360 degrees, a little at a time and stand back from it and see if it appears to be going off the straight. If it does, alter the position of one or more of the legs until you are sure as you can be that the axis about which the camera is turning is really vertical.

When panning on action a certain amount of jerkiness will be less noticeable than the same amount in a pan of a still scene. But in this case, since there is so little movement, use of the tripod is very desirable.

The reason for all this preliminary adjustment is, of course, that if the head be off true level in any direction, any panning shots which may be all right to start with, will result in the verticals of the picture leaning to one side more and more as the camera moves round. There are occasions when departure from the horizontal is done deliberately in order to secure some special effect, but these need not be considered here. There are also occasions when no vertical or horizontal lines come into the picture at all, throughout the whole pan. In such cases a trifling deviation of the setting from dead level is permissible, though not desirable. An error of two or three degrees will, however, probably be apparent even in such a shot if it contains human beings standing or walking.

An Important Point.

The usual way to fix the camera on to the head is with the panning handle sticking out directly behind the camera. This is essential for a tilting shot, otherwise as the camera proceeds to tilt up or down the verticals will again be out of truth. And it is quite a good position where only a short pan shot is intended. But for a long panning shot—which is not the same as a panning long shot—it is quite a good plan to have the handle at right angles to the camera's "line of fire." This will enable the cameraman to follow the shot through the viewfinder without the handle fouling his chest at the critical moment.

An important point in this connection is to see that the tilting movement is locked, otherwise an unintentional tilt may be given near the end of the panning movement, when the arm is slightly extended and consequently weighing rather more on the handle. You can, of course, take panning shots without looking through the sights and thus avoid getting into uncomfortable postures. This procedure, however, is not to be recommended, owing to the difficulty of getting a smooth movement and also because you cannot be sure whether you

(Continued on next page)

STEADY SHOTS

Through Use of the Tripod

(*Continued from previous page*)

are getting exactly what you think you are shooting.

The disposition of the three legs, with reference to the field to be covered by the camera, is also of importance in arriving at a comfortable stance for the cameraman throughout the whole of a long pan shot. In some cases you can set the tripod up so that one of the legs is between your own. You should be able to sway your body easily as the camera comes round, so that you can follow the whole shot in the finder. If you foul one of the tripod legs the chances are that the shot will be jerky at that point.

It may be that owing to the nature of the ground, or the surroundings where your stand is set up, or to your own physical proportions, you will get a better swaying stance if you take up a position inside two of the tripod legs, with the third one pointing approximately towards the centre subject of the pan. It is worth while trying out thevarious positions before actually starting to shoot. There is nothing more annoying than finding out when in the middle of a shot that you are not able to see it through, as it were, for fear of dislocating a joint, or worse still, moving the stand.

With some stands it is difficult to avoid a slight jerk at the start of a pan. Practice in operation may effect an improvement, or maybe a longer handle is wanted, or a slight adjustment of the tension or friction device. Alternatively, you can start the pan a little further round and later cut the jerky bit out.

A nicely composed shot of a type for which a tripod is particularly necessary, the action not being carried out in the foreground.

If the tilting movement has not enough travel for some extra long tilts that you may want, you can increase the length of the arc covered by raising the camera up from its normal position on the head. It is done by inserting a distance piece between camera and head. This is screwed on in the camera's usual place and the camera then mounted on top, thus allowing the camera to cover a longer field in a vertical direction.

See that the extended parts of the legs are always securely tightened when setting up the stand. I have occasionally seen a stand gently subside in the middle of a shot through failure to attend to this point.

If at any time you want to spread-eagle the legs further than usual, and you find that they won't stay in the desired position, but simply slide away and allow the whole thing to lower itself flat on the ground, you can overcome the trouble by tying a piece of cord on to each leg, near the foot, and then joining the three free ends of the cords at a central point under the camera. This will prevent the legs from slipping outwards, but unless the cords are kept low, the stand will not be rigid.

A tripod stand is hardly any less necessary for straight shots than it is for panning and tilting. No matter how steady a hand you may think you have, you cannot hope to emulate the three-legged friend of cameramen. If you are lucky enough, therefore, to own one, use it always. Your audiences will bless you the more.

If you are a really keen movie-maker, you should regard the tripod as an essential part of your cine equipment. It repays its cost in better pictures.

Wanted—News from Edinburgh

"I HAVE been a constant reader of *Amateur Cine World* from the first number," writes Mr. H. W. Howey, of Liberton, Edinburgh, "deriving a vast amount of knowledge from its pages. Only one thing has been disappointing—during the whole of that time I have failed to see any report of an amateur cine society existing in the Scottish capital.

"It must be most interesting and beneficial to be a member of a good cine society."

It certainly is time that Edinburgh was represented among cine societies. If any of our readers living there would like to make a start we shall be pleased to give them all the assistance possible.

* * *

Mr. Ted E. Diwell, of 10, Mary Street, Kew E4., Victoria, Australia, would like to correspond with readers of about his own age (17) on amateur cine matters.

A production still from "The Glass Key," Paramount's release reviewed below. George Raft, who is featured, is seen in the photograph.

Technical Features

OF SOME OCTOBER RELEASES

THE return of the gangster film, in an outwardly more moral guise, has left some of its traces among the October general releases—a fact of interest, for the gangster film as a type, by reason of its emphasis on external action, affords a very useful hunting ground for those concerned particularly with points of technique.

One of the present company, *The Glass Key*, seems to belong to the old rather than the new school of thought, minus the virtuous police officer. Without being of great merit as a story, it contains elements of form, of cutting and construction, which make it worthy of note. Much of it is in the deliberate, impressive tempo which we associate with Hitchcock, and in as far as it relies on this sort of atmospheric tension, it comes close to its mark.

Observe, for instance, the scene where the gangster boss is strangled by a rough, with George Raft impassively looking on. Shots are cut in of the electric light—which has been hit in the struggle—swinging forwards and backwards and coming gradually and very ominously to rest. Companion shots are also inserted of George Raft in close-up standing quite still against the wall. The lighting is suited to the action and the whole scene shows how much can be done by the power of suggestion.

Dramatic Effects.

There are other passages, such as that of the finding of the body earlier on, which demonstrate how craftsmanship can obtain dramatic effects with little visible expenditure of effort : a clock, pacing footsteps by night, a black cat, and finally a camera-pan to a body in the gutter—cross-cutting, intimate close-ups and regulation of tempo do the trick.

Another gangster film, *The People's Enemy*, is remarkable for the profusion of its wipe-dissolves. These have always been far too generally used, often simply to mask weak continuity ; and if they disappeared entirely they would not leave a great gap behind them. Here, however, there is one at least which is quite good. We have a close-up of a man on a railway station, looking after a train bearing his brother away to prison. This shot is wiped away in a narrowing circle (its edges appear somewhat too sharp) to a shot of the train itself at full speed—a nice contrast between rest and movement.

Fundamental Points of Cinema.

The author-producers of *Crime Without Passion* give us this month *The Scoundrel*. You will probably agree that the major part of it is pretentious, static and dull—*Crime Without Passion* gone mouldy—but in the later stages it displays an insight into certain fundamental points of cinema which cannot be ignored. Its subject-matter, the return to earth of a dispossessed and tempest-driven soul, is by no means so trivial as many have been led to think, though it is thrown badly out of gear by its unsympathetic surroundings : in itself it approaches very near, indeed, to the heart of true screen-drama.

Here again it is atmosphere which counts for most. Two horror-stricken faces looking down at something just out of sight give us the feeling of a terrible discovery; and there is a good shot towards the finish, of Mallare's ghost wandering the streets in the rain amid an ocean of wet open umbrellas, shown from just above. Notice the key scene, where the ghost, standing by the long windows of a darkened room, seems to be carried out to sea on the wings of the storm. But the subsequent concreteness of the floating corpse and of the superimposed voice is very much out of place.

Becky Sharp.

Becky Sharp demands to be mentioned here, though it enters only indirectly into our special domain. It hardly pretends to be more than a showpiece for the new Technicolor process, but as such, despite imperfections, it is in large degree successful. Those who previously argued against the use of colour in films are unlikely now to maintain their position. Unfortunately, the effect of concentrating so exclusively on colour has been to overweight the action with it and to give the film

The SILENT FILM—The Cornerstone of PROGRESS

(*Continued from previous page*)

a rather heavy, static quality, from which it emerges only at the close of the ball sequence when the screen is again momentarily dominated by that movement without which a film is nothing. The sound of Napoleon's guns in the background is shown gradually stirring up uneasiness among the guests, and from here events hasten dramatically to a climax. There is an appropriately inserted close-up of a swinging chandelier, with its lights blown out by the wind, which deserves to be pointed out.

One is bound here to repeat the admonition that a vital advance in our powers of representation should not be allowed to become an artistic restriction. Baldly put, the remark seems almost a truism; yet the point is often not understood. And in this connection the amateur, who can only construct in terms of black and white and without sound, need not fear that his efforts will be turned to waste; for the black and white silent film remains the cornerstone of progress.

Noel Coward discusses the script of "The Scoundrel," film with an unusual theme, in which he appears. This film, which is reviewed in this article, was made by Ben Hecht and Charles MacArthur, celebrated author-producers of "Crime Without Passion."

As an illustration of the complete inadequacy of surface-technique by itself, the glittering Busby Berkeley medley, *Gold Diggers of* 1935, may be worth referring to briefly. Everything is slickly done, the cutting, the timing, the inter-weaving of the various threads of the action, the symmetrical evolution from one stage of the great leg-display to another—but the basis of the film is so absolutely shallow that one feels at the end as though one were suffering from a surfeit of trifle. The screen, indeed, offers great scope for such ingenious futilities, and an examination of their form will show that they have been carefully adapted to it. The meaningless, however, cannot be held to have value.

There is a principle here involved which is of more importance to us than the particular case quoted. The amateur with ideas and widening scope may on occasion be faced with the temptation of including some unusual device or professional trick for its own sake, without fully considering its appropriateness. Nothing could be more dangerous. However much we may stress the value of such things as good photography and accurate cutting, the essence of a film must always be that it should say something worth saying, and as clearly as possible. No flashy display of technical fireworks can make up for feebleness of content.

9.5 mm. TITLES (*Cont'd from page* 299)

home development is so simple that, providing some kind of a dark room is available, the operation is no more trouble than that involved in finishing a Brownie film.

As there are no half-tones to consider the only care required is to prevent the veiling over of the white before the background has reached the right density and this can be ensured by standardising one developer of the hydroquinone type, without metol and using the temperature method. Suitable developers can be obtained in packet or tabloid form, or the user can make up a suitable formulae for himself, with a further saving in cost.

The whole operation need only consist of development, followed by a quick rinse in cold water, then immersion in acid hypo, followed by a final wash in several changes of water, or running water for about half an hour. The surplus moisture should be removed by drawing the wet film gently through a piece of damp flannel and hanging up to dry in a dust-free room.

LEARNING *by* FILM

ONLY about one school in 500 in this country is equipped with a film projector. This was stated by Mr. F. A. Ring, a member of the Executive of the National Union of Teachers at the World Education Congress at Oxford last month. The number of educational films in Great Britain was rather less than three thousand of all sizes and types.

"Too often does the London boy regard the rubber plantations of Malaya or the wool mills of Yorkshire as mere abstractions. The film, by surrounding such subjects with a new atmosphere, has great advantages of convincing him that the production of cloth, or of rubber involves human lives, that here are human beings working for his comfort and advantage and whom it is his duty to try to understand."

Subjects particularly suitable for film treatment were geography, history, natural science, literature, speech-training and foreign languages, physical training, domestic science, art appreciation, and mathematics.

OUR CRITICS REVIEW

READERS' FILMS

Learn by other amateurs' experience! You will find our reviewer's comments and suggestions very helpful to you in the making of your own films. Films sent for review may be of any size or length and of any subject. They should be packed in film containers and addressed to the Editor, AMATEUR CINE WORLD, 4-7, Greville Street, London, E.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your name and address and the cost of return postage.

MEDITERRANEAN AND CONSTANTINOPLE CRUISE, 1929. *By D. GOSHERON. 16mm.*

Any criticism of this film must be tempered by the fact that, as the title indicates, it was made in the very early days of movie-making, in the time when amateur cinematography was a puling infant instead of the lusty child it now is. It was taken with an early Cine-Kodak with an f/6.5 lens and without any of the advantages of modern refinements. But we are afraid that its chief claim to interest is, indeed, its age and novelty rather than any intrinsic quality. There is no recognisable continuity or evidence of planning and little discernible attempt at editing. However, the author doubtless got a great deal of fun out of it and now that he has taken up the hobby again will profit by his mistakes.

After some shots of Vesuvius comes a title: "On the way to Dubrovnik. The rest of the party arriving." Apart from the fact that, grammatically, this title is not very adequate, its meaning is not clear, nor do the subsequent pictures help very much to elucidate it. We see a number of shots, taken from the boat, of a strip of coastline, followed by some land shots in which a car is featured. It would seem that it is the old and still prevalent trouble of trying to give too much information in the title and that "on the way to Dubrovnik" does not refer to the "rest of the party." It would have been preferable to have had no title for those shots of the boat approaching the coast, but to have labelled the shore shots as being of Dubrovnik. Had the coast line been particularly striking as, to take an instance, is the coast of Capri and the Bay of Naples, then a title might have been useful, since shots of them would be something more than a mere continuity link, as is the case here. A continuity shot should be unobtrusive, a link in the chain and attention should not be drawn to it by a title, which in itself is a continuity device of sorts.

There is a certain amount of unsteadiness at the beginning of some shots and the offending frames should be cut out. Particularly is this the case in the sequence showing the lady passenger feeding pigeons. The camera reels tipsily round her and frequently goes back on itself. This kind of result, a common fault with beginners, is due to the fact that they do not *study* the scene beforehand, viewing it from various angles; they do not ask themselves what is the essential feature of the scene and what, therefore, is the dominant note to be stressed. Only when you have subjected yourself to this self-catechism can you choose those angles which will bring out to the best advantage the points that need to be the most strongly expressed. That is why 'arty' angles, chosen without any reference to the subject, are so fatuous; they are meaningless.

In this case, as in most cases when you really get down to them, the answer to the catechism is very simple. The essential feature is not the pigeons or the lady or the surroundings—it is the *feeding* of the pigeons. Very well, then, we must have close shots of the actual feeding. If it is not required to feature the lady particularly, then it would be better to begin with a medium shot of the scene, gradually getting closer. If she *is* to be featured to a certain extent, begin with close shots of the feeding and draw back to reveal her. The idea is to *lead up* to that aspect of the scene which is to be stressed. Play your cards wisely with the intention of securing the winning trick.

Low viewpoint gives an admirable effect in this shot.

There is a regrettable lack of close-ups throughout. Had there been close-ups of the feeding episode it would have been an easy matter to have matched them with close shots of people feeding in the cafe boulevarde, thus bridging the gap which occurs at this part and also, perhaps, raising a laugh. One title, "Tangier snake charmer and the Soko," is not clear. We see the snake charmer all right (quite a competent piece of camera-work, too), a native woman and a procession of natives

(Continued on next page)

leading mules. Is the procession the Soko ? If so, why is it so called and what is it proceeding to ? One shot stands out, a delightful evening sea view.

BODIAM CASTLE. *By D. A. LEA.* 9.5*mm.*

The author proposes to make a series of films entitled " Castles in Sussex " and this little 30 ft. effort is the first of them. It can, of course, be little more than a small collection of views and the limited footage necessitates very careful planning and editing. Each shot must be vital. Unfortunately the shots in this film cannot be so described, the vital angle not always having been chosen. Perhaps in later pictures in the series his experience with the first will suggest a few more imaginative touches. The use of filters, angles, ' mood ' lighting—waiting until such time of the day as some particular aspect of a ruined pile is seen at its best or using filters to get approximately the same effect, choosing the angle according as to whether it is desired to accentuate the dignity or the desolation of the scene. Work on these lines and the film will be far more than a mere collection of pictures. The black on white titles are a little crude, but they are certainly easily readable, although they are off centre. It is interesting to note that they are home-processed and that this is the author's first film. It shows promise ; he has certainly not fallen into the error of spraying the scene with his camera.

Experiments in indoor work without artificial light, but making good use of reflectors, will be found very helpful in the acquiring of cine technique.

TOILERS OF THE DEEP. *By A. H. BOWDEN.* 9.5*mm.*

An experienced worker might well have felt very satisfied at having produced a film such as this ; judged as a beginner's effort, it is most praiseworthy. It exhibits some of those faults to which the advice is most prone, but the merits far outweigh the blemishes, although the blemishes detract from the merits. The

READERS' FILMS

ADVICE ON PERSONAL MOVIE-MAKING

(*Continued from previous page*)

chief fault is that it is too long. Now length is purely relative ; a film lasting an hour and a half can be too short if the subject matter rigorously holds the attention throughout. On the other hand, a film lasting fifteen minutes can seem as long as a cycle of Cathay if there is too much insistence on unnecessary detail, repetition or incurable reluctance to end a sequence. The most beautiful shot can outstay its welcome.

As a general rule it is advisable to hold on to a shot for just as long as it takes a person of average intelligence to assimilate it, but not long enough for him to analyse it. There are, of course, many exceptions to this somewhat arbitrary rule, but it is a useful one for the beginner to bear in mind, particularly if his shots will not bear analysis ! One of those exceptions occurs in this film in the catching-the-fish sequence.

This sequence might be regarded as the pivot of the film and it is proper that it should be stressed. We are shown in detail the methods of catching the bait, baiting the lines, hauling in the catch and so on. The film is in the nature of a documentary and it should therefore analyse (as it does) these operations for us. It is necessary that we should get a clear idea of them and hence it is advisable to hold them on the screen a little longer than would suffice the author, who is familiar with those operations, to grasp their purport, in the same way that titles are retained on the screen until such time as the less nimble-witted has taken them in (and the brighter ones have read them over a second time to suffering companions !). The movie-maker should never be impatient of an audience that is slow in the up-take. If they are too slow it is in all probability his fault for not making his intentions clear.

It requires a nice sense of judgment to decide when to cut in a case like this, which is one of the few instances in which it is preferable to err on the side of the too long rather than the too short. If there is plenty of varied movement the shot can be held on longer than one in which there is less action or in which the action is repetitional. But in either case to hold on too long is fatal, for instead of assimilating the particular process depicted the eye wanders to irrelevant details. Thus a lady may very well concentrate on the dress of the operator instead of the operation and afterwards complain that she found the film meaningless. A frequent change of angle on the same subject does not help ; it only irritates.

In " Toilers of the Deep " one got rather bored because some of the essential shots in the fishing episode

were held on too long and since the excessive length made concentration difficult, one failed to assimilate the points which the author was at such pains to emphasise. Other sequences which would be improved by cutting are the skinning the dog-fish ones (not a very pleasant operation in any case) and the packing-for-rail shots.

Although most of the shots featuring the boat are taken *from* the boat, we are pleased to note that those scenes in which it returns to shore are taken from the quay—a small enough but significant point.

This doubtless necessitated filming these shots at a different time from the others, but any inconvenience entailed—if there was any inconvenience at all—was well worth while, since, besides their making a pleasant picture, they enable one to get a better idea of the boat, through contrast with its surroundings, than is possible from shots taken from the vessel itself. Think all round your subject. A change of camera position such as this may seem so very elementary as to be not worth mentioning; indeed, it should be so, but experience proves the reverse.

In the sale-by-auction sequence a pleasing touch is given by the shots of the gulls devouring their share of the catch. Keep your eyes open for any little incidentals or sidelights that throw into relief or illumine by contrast or emphasis the story you are trying to tell. A little light relief now and then in a film of a matter-of-fact subject will invariably be found to be well worthwhile. A shot of a small boy in a soap box on wheels is not very funny in itself. Joined on to the end of a number of shots of palatial cars and it becomes comic.

The film has two endings. In one a goods train draws out of the station and reveals 'The End' on the last truck and in the other a hand writes the words in ink. One end title is enough. Strictly speaking, the first is a case of gilding the lily. A train drawing away from the screen and diminishing in the distance is in itself a natural ending and does not need a card on the back to clinch matters, but the author's ingenuity deserves acknowledgment. As a whole, the titles are adequate—they are at least all of the same fount—and we do not think it necessary for them to be made again, as Mr. Bowden suggests. A leader has been awarded for this painstaking, workmanlike production.

AN IMPRESSION OF LLANFAIRFECHEN, NORTH WALES. *By L. J. H. SLACK.* 9.5 *mm.*

This pleasant little cameo (it runs to 100 feet) is just the raw material for a film. It is a purely personal one and the editing is inadequate, so that we are left with an impression of an animated family album. It suffers through a lack of continuity and was, we should say, shot without any other design than to show members of the family in various locations. Much can be done, however, to make it more acceptable to people outside the family circle. If the author will take some continuity shots and join up the sequences with them the film will run more smoothly.

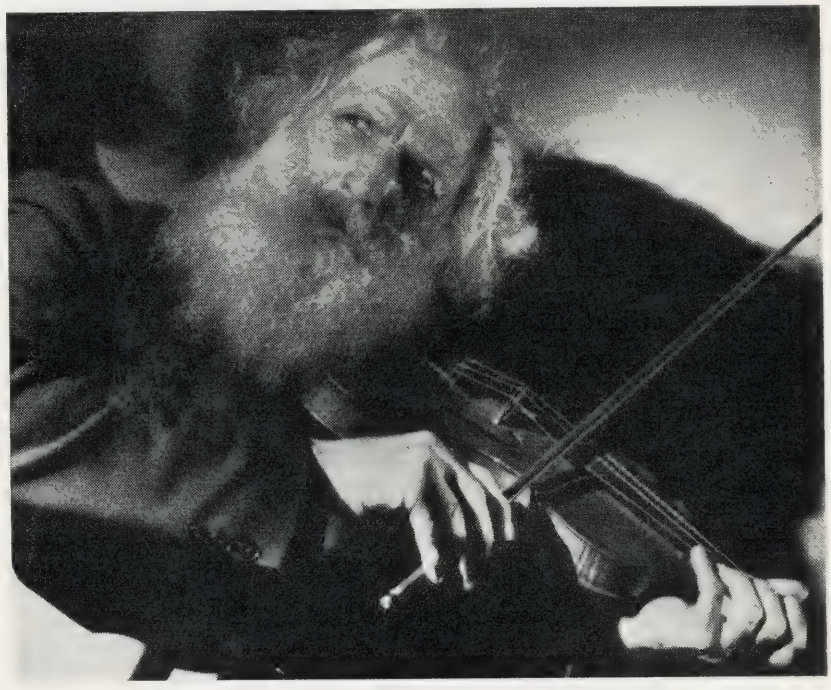
As an instance, suppose we have a shot of the family bathing in the sea, followed immediately by one of them playing tennis. It would be impracticable to pay another visit to the resort at which the holiday was spent, so we must do a little innocent faking at home. Why not go to the local baths and take some close shots of the family, dressed in the bathing costumes they wore at the seaside, vigorously towelling themselves? The shots will have to be close ones in order that the audience may not detect the change of location. Then take a shot of a bathing dress and towel being thrown on the ground and racquet and balls picked up. In this way you will lead on to the shot of the family on the tennis court. Thinking out ways and means such as this will prove good fun and a test of your ingenuity. Exposures are good.

ODDS AND ENDS. *By C. W. M. YOUNG.* 9.5*mm.*

This is not so much a magazine film as a cine scrap book, but it contrives to be quite interesting and just about reaches leader standard. The sequences are as follows: School of Signals win S.T.C. Rugger Championship, Colonel Rawson presents the shield; point to point races; military gymkhana; a motoring trip over a mountain pass; spring scenes; children at play; beach scenes; the Flying Scot, athletic training. A very mixed bag with a military flavour, but unfortunately they are too scrappily presented to make a very satisfactory whole.

Now it is essential that a cine pot pourri should be *balanced*; the various sequences should not be inserted

(Continued on next page)



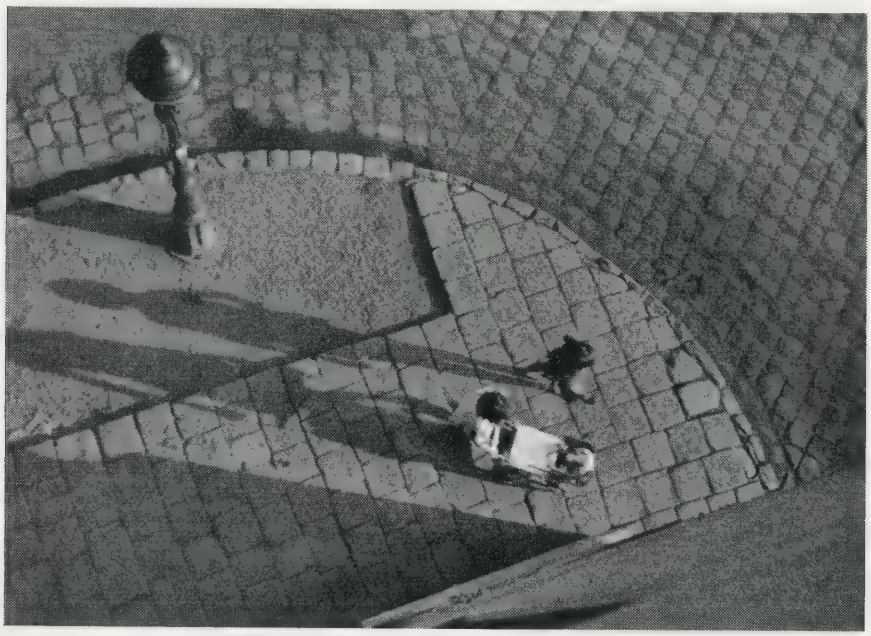
A striking picture notable for subject interest and lighting. The angle, too, contributes to the effect.

Making an Interest Film

(Continued from previous page)

just anywhere ; you must juggle with their positions until they all balance each other and the most effective contrast is obtained. Above all, it is necessary to begin and end with *eclat*. The rugger match is not a good beginning. It is too ordinary, both from the point of view of content and camerawork. It would be better to open with the military display in which there are some exciting feats of daredevil motor-cycling and horsemanship.

The ending, too, is scarcely very satisfactory. Training is necessarily a preparation ; there is no finality about it. The Flying Scot sequence might be moved to last place in its stead. This sequence consists chiefly of shots taken from the train, but the views from the window are shot at an angle so that there is not too much blur and one does not get the impression of a too rapid pan. The inclusion of a poor sequence in a magazine weakens the whole since it upsets the balance. We suggest the beach scenes come out. They are dull and aimless for nobody seems to be doing anything in particular.



Only a street scene, but from this elevated angle it makes an attractive pattern.

It is a pity that in the scenes on the common the children should be so obviously posed. It needs time and patience to secure shots of children unconscious of the camera, but the trouble is well repaid. How much more appealing is genuine spontaneity seen in the delightful shot of a dog making the most valiant efforts to open a gate. Quite obviously he is being encouraged by someone or something out of the camera range. As a whole, the film would have been improved with more close-ups, but we like the sequence, "A Trustful Youngster" showing in close-up a young cuckoo being fed by hand.

In the point-to-point sequence we are glad to note that, in filming the riders jumping over the hedge, the author holds on to the hedge for a few seconds before the riders appear. This has the effect of keeping the audience in suspense to a certain extent. The slow motion showing the action of the hurdlers in the training sequence is well done. This is one of the cases of the legitimate use of slow motion.

" Royal Signals Display," by the same author, is an elaboration of the display sequence in " Odds and Ends," running to 200ft. of 9.5mm. stock. It is a straightforward account, albeit somewhat unenterprising and unimaginative. There is a tendency to over exposure. We should have liked to have seen some cut-in shots of the audience, showing their reactions to the breath-taking stunts. Next time you see a news-reel in which there is a match sequence of any considerable length, notice how shots of the crowd are included. In shots of tennis at Wimbledon one almost comes to expect a cut-in shot of the crowd darting their heads from side to side as they follow the flight of the ball. There is no real beginning or ending to this film. It starts and finishes in the middle.

NO OTHER FRIEND. *By MARTIN CROSS PICTURES. 16mm. 2 reels.*

A really splendid production this, and one of the best film plays we have seen. The scenario, direction and photoplay are by J. H. Martin Cross, who made " What the Peewits Found," a film about boy scouts and smuggling which has found its way to the Ensign Library. F. Haydn Dimmock, the well known writer of boys' yarns, is responsible for the story. It is a simple enough tale and therein lies one of the film's chief merits.

A small boy, too much sheltered by his mother, is promised that he can go to a boarding school providing he proves that he can look after himself. He induces said sympathetic relative to agree that if he runs away and succeeds in remaining hidden for six days, he will have fulfilled his part of the bargain. He makes his escape and is befriended by a newspaper boy. £50 reward is offered for his apprehension by the distressed mother. His tutor and a snivelling gardener's boy, who tried to prevent his escape, eventually discover his hiding place and take him home—before the six days have expired.

Small boy is very upset because he thinks he has been betrayed by the newspaper boy for the sake of the money. Newspaper boy also very upset, because he is an honest little fellow and hadn't thought of such a thing. He falls ill and is taken to hospital, where he becomes delirious, continually crying out that he didn't betray his friend. To calm him, the runaway and family are brought to the bedside and everything ends happily. Small boy is allowed to leave home for boarding school and the invalid is promised the gardener's boy's job when he recovers. A simple enough little tale you see, but so sincerely interpreted that it never seems childish

or mawkish. Young boys should revel in it while it will also hold the attention of the sophisticated adult, particularly if he is interested in the technique of movie-making.

There are no errors in continuity—the film moves logically to its close, nor are there any irritating improbabilities. In the course of the picture we are shown the interior of a printing works, a fish shop and a chemist's shop—all the real thing and not studio sets. Before they go to the expense of building studio sets amateur film societies would do well to ascertain if it would not be possible to secure the co-operation of local tradesmen.

We are afraid that our remarks may seem fulsome, but at the risk of appearing still more so, we must add that the characterisations are first rate in every case and that the two leads, Dennis and Barry Tayler, are notably good. The timing, cutting and photography are alike smooth and pleasing to watch. Another point worthy of mention is that even the crowd scenes are admirably managed. The folk in the busy market seem to be quite unconscious of the camera, even though the young hero is threading his way through them as he makes his escape.

A pleasingly composed shot that is successful because emphasis is laid on the salient features. There is no irritating detail to distract the attention.

We liked the imaginative touches in the early part of the film. The small boy looks wistfully behind the iron gates that separate him from freedom, the scene dissolving to other small boys happily at play—a projection of what he himself is wishing. Then, too, there is some multiple exposure work, the tutor appearing from all parts of the screen, saying, "You musn't do that! You musn't do that!" A leader has, of course, been awarded.

VIEWS IN DUBLIN. *By W.H.C.C.* 16mm.

This is less a film of Dublin than a series of unconnected shots of the Dublin Zoo. The legend, "Film Taken in 1934," precedes the main title and but for the fact that the latter does not adequately describe the film, "Dublin, 1934 by N.T.B." would have been both more satisfactory as a main title and would eliminate the necessity for the other one.

The author has had a clever idea for the sub-titles in the zoo sequences. A weird little animal from the Zoo that Never Was appears throughout. He is made up from letters from a titling set, an 'o' supplying his body, the letters 'l' his legs, and so on. By simple stop motion it is an easy matter for him to wag his tail and scramble across the screen. Thus the amateur who has no skill as a cartoonist can nevertheless produce little cartoon pictures with ease. This application of the idea is, of course, limited. One can only produce the simplest drawings and animation—unless one deliberately sets out to make a cartoon out of letters of the alphabet. And that in itself is an idea.

As regards literary content the titles are not successful. The solitary word, "Lion" preceding a shot of the same is quite unnecessary. Nor do we like: "The Elephant is a graceful bird. It hops from bough to bough." As to whether the title is amusing we express no opinion, but are concerned chiefly with its cinematic aspect. A humorously descriptive title such as this is designed to be should rely for its laugh on its appositeness or oppositeness to the shot that follows it. One should not give the game away at once. Thus, a title, "Tomorrow will be Good Friday" might precede a shot of an elephant parading aimlessly up and down and flicking his trunk from side to side in expectation of buns. Keep the audience guessing. Remember that you are making a film, not writing a humorous article. In the case of the title under discussion the audience is told that it is about to see an elephant and is therefore not in the slightest bit amused when it does see it. But if the author had said something like: "Trunk Crime No. 3," followed by a shot of an elephant stealing a bun from a paper bag, the shot of the elephant would be greeted with a laugh. Actually it is not a very happy example because it is a topical allusion and will therefore rapidly date.

Even had the author written: "What a graceful bird this is! It hops from bough to bough," it would have been preferable to the title as it stands. The titles to a film should *further* the purpose you have in mind when making the film, be it to tell a simple story or to raise a laugh. They should not be an end in themselves. Never describe in a title something which you show in pictures. There are some very nice shots in this Zoo sequence, in particular the fine close-ups of a keeper feeding the elephant and a close shot of a lion looking at the camera. But the sequence lacks continuity and has quite obviously been shot without plan. The rest of the film consists of some street scenes (under-exposed) and shipping.

Amateur Cine Society Films

We invite amateur cine clubs to send us their productions for review in these columns. A leader will be awarded for films which reach a certain standard of merit. We suggest that, before planning their next film, societies send us their latest productions for criticism. We may be able to give them useful hints which they can put into effect in their next photoplay. Another part of our free service is the criticism of scenarios.

WITHIN THE HOUR.
By BURNLEY A.C.S.
16 mm., 2 reels.

Agatha Christie was the first novelist to make the supposed writer of the story, and close confidant of the detective, the actual murderer. Burnley A.C.S. must be similarly unique among creators of detective fiction and films in making the murdered man act as detective and investigate his own death. At the close of the film we see him stalk to the chair in which the murdered man is sprawled and, by a neat piece of double-exposure work, sink into the form of the dead man. We then see the dead man's face (until now hidden from us) and discover that it was he who was the detective. But the story suffers through its originality, for the effective presentation of the occult is very difficult of accomplishment, a difficulty that is complicated by trying to reconcile the extra-mundane with the very earthy mechanics of the detective story.

The *background* of the story introducing the occult needs to be as carefully planned as the actions of the principal characters; it must be in complete harmony with them. There must be no false note, no unconsidered trifle that allows bathos to creep in. These principles find expression in that admirable play, "Outward Bound," a play which suffered in its translation to the screen. Who that saw it could forget that memorable curtain to the first act in which one of the characters cries out: "We are all dead!" It is in situations like this that the stage play triumphs over the film.

"Outward Bound" dealt with the voyage of a number of people of different stations of life. The steward, Scrubby is the modern Charon, in character a counterpart, perhaps, to Lob, in Barrie's "Dear Brutus." They have all died, the shore to which they journey is that from which no traveller returns. But they all behave normally because they are all normal people. They exhibit the fright and the curiosity that one would expect them to do when faced with the news that the dread Examiner was to come aboard and interrogate them.

A dramatically posed shot, the effectiveness of which is enhanced by lighting and camera angle.

Now if the Examiner had been a patriarchal old gentleman in nightshirt and halo, a godly old man such as might have stepped out of "Green Pastures" (a play about the negro conception of heaven) a false note would have been struck after the matter-of-factness of the rest of the play. We should not have believed in him. In point of fact he proves to be a brisk young padre with no nonsense about him. At the other end of the scale we have the Dracula genus of films. You might say that they are a welter of bathos, but at least the atmosphere, absurd though it may be, is consistently maintained. The protagonists move against a background of ruined castles, beastly vaults, shrouds and cobwebs. In this case no note of credibility is allowed to creep in.

If one is to embark on a film introducing some aspect of the other world, a difficult subject in all conscience, it is certainly easier to go completely Behind the Beyond (as Stephen Leacock puts it) rather than introduce a ghostly visitant into a company of perfectly ordinary people. In the latter case it is very difficult to avoid imposing on the audience's gullibility and raising unintentional laughs. The professional studios certainly have not yet managed to do so. "Death Takes a Holiday" and "The Scoundrel," both of which dealt with the return to earth of those who would have been better comfortably dead, were far from being entirely successful. (The latter, by the way, is generally released this month.)

The conclusion of "Within the Hour" leaves one unconvinced and with a feeling of having been cheated. One feels that it is not playing the game for a detective to enrol the company of Heaven in helping him solve a crime. It begins very well, the quick sequence of events from 1894 to 1934 being presented in an imaginative, truly cinematic way. The characters are all good, well-defined types and the acting is above the average. The brother, the detective and the wife of the dude acquit themselves very well.

Considerable ingenuity is displayed in the situations and the atmosphere of mystery is well maintained, but the lighting is not as good

(*Continued on page* 316)

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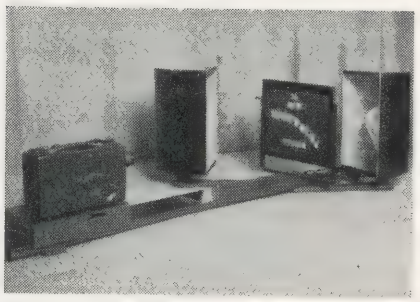

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Amateur Cine Society Films

(Continued from page 314)

as one could wish. It is not used to build up atmosphere, to heighten the dramatic intensity and sharpen the suspense. In short, the sets are merely illuminated instead of being lit. In places, indeed, the lighting is rather crudely directed, some of the top lighting being apparent. We recommend the excision of one sub-title: "You must 'phone for the police." It is unnecessary, particularly since the next shot shows the maid phoning. She should, by the way, have known that it is unnecessary to look up the number of the police station in the directory.

Scene from "No Other Friend," reviewed on page 312

The camerawork is pleasing; and is at times distinguished in a quiet way. The trolley shot along the hall which gave promise of being most effective as it slowly approached the victim seated at a table, rather fizzles out, however, at the end. The trolley shot, wisely used, can be a great asset, but it must have a meaning, as here. A good example of one of its uses is seen in "The Cat and the Canary," a thriller (available in the Wallace Heaton library) of the haunted house type, with most imaginative camera work for its age—it is of pre-talkie vintage. Here the camera moves along the eerie passages of an old mansion, doors flying open as it passes, dust sheets on furniture bellowing out in the wind, and so on. It is like taking a ride through a haunted cave such as you find at fun fairs. But who on pleasure bent, would want to take a ride through a perfectly ordinary cave in which nothing happens, no skeletons rush out of the darkness and leer at one, no corpses wave their shrouds coyly at one's passing? It would be a waste of time. And so is the trolley shot without meaning.

"Within the Hour" is a competent piece of work and a leader has been awarded, but if Burnley is keen to embark on further experiments on higher planes we suggest that they consider the idea of a dream fantasy, an idea which offers unlimited possibilities. Rhos amateurs have made a film, "Nightmare," but we have yet to see a film of an entire dream of the absurd type in which at one moment one is dining with Mussolini and the next making the painful discovery that one is walking down Bond Street clad only in a vest, a dream in which a man with a chopper will persist in pursuing one, even though there are hundreds of other people for him to chase. The idea needs to be worked out very carefully to ensure that the film does not become merely chaotic but preserves an element of that crazy logic which, in dreams, invests even the wildly impossible with the appearance of the commonplace.

SOUND Accompaniment

(Continued from page 300)

of 6 watts, the latter 7. When making up one's own amplifier, it is possible to design any form of cabinet to suit local requirements, and a turntable will usually be built in. A large range of gramophone chassis, comprising turntable, pick-up, needle cups, automatic stop, etc., are made by Garrard's, and an inexpensive one by Cosmocord is worth mentioning. It costs 55s. with 12in. turntable and a motor for any A.C. mains.

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Siemens, Model C., fitted f/1.5 Meyer focussing anastigmat, complete with Leitz rangefinder in case, literally indistinguishable from new. Listed £65. Price.. .. .. £47 15 0

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Arrow, Model V, 3 speeds and hand-crank. Fitted 1 in. f/1.9 Dallmeyer focussing anastigmat in interchangeable. With case. Outfit new, guaranteed £18 18 0

Agfa "Movex," with f/3.5 focussing anastigmat, complete in case. Listed £15 15 0. Price £7 17 6

Cine-Kodak Model B., fitted 1 in. f/1.9 focussing anastigmat in interchangeable mount. Good order and condition. Price £16 17 6

Ensign Super-Kinecam, turret, fitted 1 in. f/2.6 anastigmat interchangeable. In case. Stock-soiled only. Listed £45. Price £34 17 6

Bell & Howell "Filmo" Model 70, fitted 1 in. f/3.5 Cooke anastigmat in interchangeable mount, and case £17 10 0

Agfa "Movex" 30, with 1 in. f/1.5 focussing anastigmat. 100 ft. or 50 ft. With Multispeeds. In case. Perfect condition £24 10 0

Cine Kodak, Model B., f/3.5 fixed focus anastigmat, Case. Guaranteed perfect £6 17 6

Cine-Kodak, Model A., f/3.5 focussing anastigmat lens coupled to viewfinder, with compensation for parallax. Capacity 50 ft. or 100 ft. film. Hand-crank. **Special Cash Price** £8 19 6

Cine-Kodak Model B. Fitted f/3.5 focussing anastigmat, powerful and silent motor .. £8 17 6

Victor Model V., latest pattern, bronze. Complete outfit with 4 lenses on turret head. Each lens is equipped with x2 and x4 filters. Fitted 1 in. f/2.9 Dallmeyer "Triple" anastigmat, 2 in. 2.9 "Triple" anastigmat, 6 in. f/4.5. Telephoto, also 15 mm. f/2.9 "Triple" anastigmat. List price over £80. Outfit almost as new, and guaranteed in perfect order and condition. £55 10 0

Siemens Model B., fitted f/2.8 Busch "Glaukar" anastigmat. 50 ft. Agfa 16 mm. pan. film, Siemens portrait attachment, in case, outfit indistinguishable from new. Listed at £32 2 0. Price..£24 5 0

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Cine Exposure Table for OCT.

Compiled by
HAROLD B. ABBOTT

TYPE OF SHOT	Deep shadow; woodland paths; close-ups in shadow; light interiors.			Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in a clearing; close-ups of dark figures in open surroundings; white-on-black titles.			NORMAL SUBJECTS Street and market scenes without heavy shadows; dark monuments or vegetation in the open; long (not distance) shots at zoos, parks, fairs, sports meetings, etc.; farmyard scenes; groups on the lawn; close-ups of light figures; black on white titles.			Promenades; light monuments and fountains, quayside; open camp and picnic scenes; aircraft "taking off"; track motor racing; open scenes at racecourses, sports meetings, agricultural shows, fairs, parks, country zoos, etc.			Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moorland (middle distance); aerial views (at low altitudes) of towns			Open landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes).		
LIGHTING	f/			f/			f/			f/			f/			f/		
	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Brilliant sunlight	3	4	4.5	4	5	5.6	5.6	6.3	8	6.3	8	9	7	9	10	8	10	11
Weak sunlight or bright diffused	2.5	3	3.5	3	4	4.5	4.5	5.6	6.3	5.6	7	8	6.3	8	9	7	9	10
Diffused or slightly cloudy ..	1.9	2.3	2.8	2.5	3	3.5	4	5	5.6	4.5	5.6	6.3	5	6.3	7	6.3	8	9
Dull	1.5	1.9	2.3	1.9	3.5	2.8	2.8	3.5	4.5	3	4	5	3.5	4.5	5.6	4.5	5.6	7
Gloomy, or very dull	—	1.5	1.9	1.5	1.9	2.3	2	2.8	3.5	2.3	2.8	3.5	2.8	3.5	4.5	3.5	4.5	5.6

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

Group A
Gevaert Ortho Reversal and Negative
Kodak Pan. Reversal (16mm. and 8mm.)
Pathe R. O. F. and Negative
Selo Ortho. Negative

Group B
Agfa Ortho Reversal
Agfa Pan Reversal
Agfa Pan Negative

Group C
Agfa Isopan Reversal
Kodak Supersensitive Pan Reversal
Selo Hypersensitive Pan. Negative
Gevaert Pan. Reversal
Pathe P.S.P.

Example: Narrow street, diffused light, Pathe P.S.P. stop required—f/3.5

The table is compiled for exposures between the hours of 10 a.m. and 2 p.m. (G.M.T.); from 8 to 10 a.m. and from 2 to 4 p.m. (G.M.T.), the diaphragm must be opened a half to one stop wider.

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and that f/8 (for example) would lie almost dead central between the f/7 and f/10 markings.

The shutter speed has been assumed to give an exposure of approximately 1/30th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually 1/50th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly. Cine users who do not possess an exposure meter will find this chart a useful guide but for absolutely accurate work under all conditions the use of a meter is advised.

It should be noted that the times given are Greenwich Mean and not Daylight Saving.

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Four Types of Camera

from which to make a choice

The miniature camera has a particular interest to the movie-maker in that the lens and film stock used approximate to those used in the cine camera. It thus forms a valuable adjunct to cine work. Lighting and continuity, to take but two instances, can be checked at minimum cost.

IT is an established fact that to-day the miniature camera enthusiast is capable, with his minute apparatus, of producing some of the finest examples of photography ever seen. Modern miniature apparatus is made to a very high and definite standard of precision; the admirable photographs published in this section could not have been produced by such small and inconspicuous cameras without this precision of manufacture. The camera cannot, of course, take all the credit; the operator must obviously have a certain amount of "photographic sense," and he should preferably use "fine grain" film. The development of small negatives must be handled with care, and the final enlargement made worthy of the developed negative.

The Leica camera—a German instrument—can fairly claim to be responsible for the birth of "miniature camera technique," as the world to-day knows it. To-day many of the finest photographs and "newshots" in the national newspapers are Leica pictures, and, in many instances, would be definitely unobtainable with the larger press cameras which for years have supplied the world's press with photo-news.

THEY PROVE THEIR WORTH.

Used in conjunction with a sub-standard cine camera, these little instruments doubly prove their worth. Stills are a very necessary adjunct to the movie camera man, and are used in a variety of ways. The continuity clerk appreciates them because, with their aid, he can check up on his details should a portion of a scene require to be re-shot. Stills are sometimes used as title backgrounds, with the title wording superimposed. The lighting of a set may prove a little difficult, and here again a few miniature camera stills will enable the camera man accurately to specify his lighting and angles in advance for the super-speed anastigmat lenses fitted to the modern cine cameras can be approximated on miniature cameras, and film stock of similar speed used in each case.

TYPES AVAILABLE.

Since the advent of the Leica, many other types of miniature cameras have appeared, and they may be roughly divided into four groups:

1. Cameras using 35mm. film, which is also used for professional motion pictures. This group includes the Leica.
2. Instruments taking 16 exposures 1⅝in. by 1¼in. on Vest Pocket size film.
3. Actual Vest Pocket size cameras, taking 8 exposures, 2½in by 1⅝in. which, to-day, have been so far improved as to merit a place alongside high-precision miniature cameras.
4. Cameras taking 16 exposures on standard 3¼ by 2¼ ins. film, each negative being actually 4½ by 6 cm. (1⅝in. by 2¼in.).

In Group 1 are the following cameras using 36-exposure, 35mm. film, daylight loading, and fitted with lenses of f/3.5 aperture, and in some models larger ones. These instruments are very small but, nevertheless, very efficient. The LEICA camera, pre-eminent in this group, is made in five models. All models have accurate focal-plane shutters, travelling across the longest side of the picture, and have interchangeable lens mounts, for some ten lenses of different foci are obtainable.

ENSURING EXACT FOCUS.

The shutter speeds range from 1 second to 1/1000th sec., according to the model, and Models II, III and IIIA. have what is known as "coupled focussing." This is a method of ensuring the exact focus of each picture, which is obtained by means of a prismatic rangefinder coupled to the lens, so that when the rangefinder is adjusted to the correct distance the lens is automatically set to the correct focussing point. Out of focus pictures are thus virtually impossible, for unless the subject be actually in focus the rangefinder shows two images which, on moving the lever on the focussing mount of the lens are easily superimposed, at which point the lens is correctly focussed.

Lenses with apertures ranging from f/1.9 are available, each automatically coupled for focussing when on the camera and all being interchangeable having standard threads. These large aperture lenses, combined with modern super speed Panchromatic emulsions mean that photographs are obtainable under almost any conditions of lighting.

The CONTAX camera, manufactured by Zeiss-Ikon, Ltd., is a similar type of instrument, of equally high precision. It has a metal focal-plane shutter of ingenious construction and remarkable accuracy, an optical rangefinder coupled for automatic focussing with any of the eleven available lenses, and uses 36-exposures 35mm. film of standard daylight loading type. The SUPER NETTEL, also a Zeiss-Ikon product, is of a similar type to the Contax, having a shutter of the same design, but the models are available with only one lens, and other lenses cannot be used. A rangefinder is built in the camera for either model with f/3.5 or f/2.8 lens.

Messrs. Kodak, Ltd. have recently introduced the RETINA camera, for 36-exposure, 35mm. film. Two models are available, each with f/3.5 lens but with two types of the famous Compur shutter; one has the normal Compur, speeded from 1 sec. to 1/250th sec., and the other is fitted with the Rapid Compur, ranging from 1 sec. to 1/500th sec. The Retina is not fitted with a rangefinder and cannot be used with a variety of lenses.

The BALDINA, the latest of the 35mm. series is available with f/3.5 or f/2.9 lens, Compur shutters of either type mentioned above, and an optical viewfinder adjustable for parallax compensation to any distance up to infinity, ensuring absolute accuracy. All the cameras mentioned in Group I, with focal-plane shutters, have devices fitted whereby double exposures are impossible, for the film is actually wound on exactly the right amount when the shutter is wound for making the exposure. The same movement

(*Continued on next page*)

Candid photography with the miniature camera. This is an enlargement from the 35mm. film negative.

Four Types of Camera

(*Continued from previous page*)

operates an automatic numbering device which records the number of exposures made, or remaining to be made.

The rest of the cameras in this group are all fitted with automatic masking devices, ensuring that the film is wound on exactly the correct amount and the 36 exposures on the 35mm. film are evenly spaced. It should also be mentioned that the special 35mm. films sold for these cameras are numbered during manufacture on the film itself, so that each negative is easily identified after development.

DELAYED ACTION DEVICE.

Group II. The first type, "2 on V.P. size film," and still among the highest grade in this size was the Zeiss-Ikon BABY IKONTA, a beautiful little instrument taking 16 exposures and fitted with Zeiss anastigmats ranging from f/6.3 to f/3.5 aperture. The Baby Ikonta is supplied with a Compur shutter, or the Zeiss Ikon Derval shutter, which gives 1/25th, 1/50th and 1/75th sec., or the Zeiss-Ikon Telma, with speeds of 1/25th, 1/50th and 1/100th sec. The Telma incorporates a delayed-action device which enables the photographer to include himself in the picture. By means of two red windows in the back of the camera and using each number on the film twice (the films are only numbered 1-8), exposures may be taken, each 3 x 4 cm. in size.

SIMPLE CONSTRUCTION.

The manufacturers of the popular BALDAX (see Group IV.) also have an instrument taking 2 on V.P. size, known as the BALDI, a small duplicate of the Baldax camera, which itself is a small camera. The only British camera in this group is the Ensign DOUBLE 8, taking 16 pictures on Vest Pocket size film, which is of simple construction but very well made and designed, fitted with an f/4.5 anastigmat lens in 3 speed shutter.

There are also available the DOLLY, with anastigmat lenses of f/2 aperture, the PICCOCHIC range, fitted with f/2.9 anastigmats, the GOLDI, with a series of alternative lenses and shutters, and the little FOTH-DERBY camera, the only camera in this group with a focal-plane shutter, which incorporates a delayed-action device. The Foth-Derby is fitted either with f/2.5 or f/3.5 aperture lens; this make is extensively used on account of its sturdiness and low price.

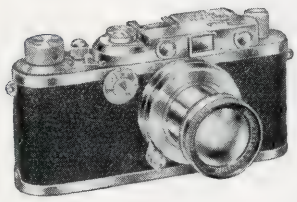
In Group III, cameras using full Vest Pocket size film of 8 exposures are placed, and of these the most popular undoubtedly is the Vest Pocket KODAK. Actually thousands of these excellent little instruments are in use, a variety of lenses and shutters being available at varying prices. The famous V.P. Kodak has done much for the popularity of photography and is well-known all over the world. The Agfa SPEEDEX "O," manufactured by the famous Agfa House, is indeed a beautiful camera to handle and use. The lens is an Agfa anastigmat working at f/3.9, mounted in the smallest available Compur shutter, giving a selection of 8 speeds. The Speedex is strongly constructed and a delight to the eye; it is definitely very good value.

The famous Ensign MIDGET should not really be included in this group since it does not use V.P. size film, but takes a spool of a size specially made for it, giving 6 exposures for 6d., two spools being packed in one carton selling for 1/-. These are easily obtainable everywhere. The Midget is available in 3 models, the 22, 33 and 55, the latter being fitted with f/6.3 focussing anastigmat lens and 3 speed shutter. The 33 model has a good quality double lens with 3 speed shutter, while the 22, the cheapest, has a single lens of about f/11 aperture and single snapshot speed shutter. Each model is capable of yielding really good little pictures which will enlarge to a considerable size.

Group IV. The Zeiss-Ikon SUPER-IKONTA range of cameras undoubtedly provide the most luxurious cameras obtainable in this group. The 520 series of Super-Ikonta all take No. 2 Brownie size

ALL THERE IS TO KNOW OF

Leica



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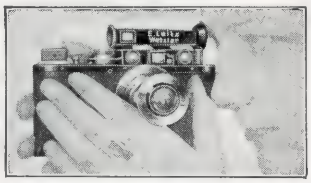

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(*Continued*)

film, yielding 16 exposures of 4½ x 6 cm. size negatives. The Super-Ikontas have coupled focussing built into the camera. Both types of Compur shutter are available and the lenses fitted are Carl Zeiss Tessars and Novars of the highest grade. The 520 IKONTAS are similar models without the coupled rangefinder, but nevertheless are well designed and very efficient instruments.

The BALDAX cameras are also popular, being fitted with Hugo Meyer anastigmats from f/2.9 aperture, and are very reasonably priced. Either type of Compur shutter is available and optical—direct vision viewfinders are fitted to all models.

The KODAK 620 DUO is another model available in this range, and, like the Retina, is the product of the famous Kodak-Nagel German factory. Schneider anastigmats are fitted in Compur shutters.

The miniature camera makes informal portraiture easy of accomplishment.

A camera marketed by The Westminster Photographic Exchange Ltd., known as the VICTORIA 1935 is also available. This instrument is made of composition material similar to bakelite in appearance but unbreakable. 7.5 cm. f/2.9 Schneider anastigmats are fitted in Compur shutters. The two red windows are fitted with an ingenious panchromatic cover which slides into position by the single movement of a lever, thus ensuring safety from fogging whatever the speed of the film in use. The camera can only be closed when the lens is at infinity, thus ensuring that whenever it is opened it is immediately ready for views, and it undoubtedly represents very good value.

The range of miniature cameras has now been briefly observed, and it will be apparent that the many different makes available under each of the four groups specified offer an extremely wide choice. Every instrument mentioned is fully guaranteed by the makers and can be relied upon to give efficient service under all normal conditions. There are available to-day many types of miniature reflex cameras which have purposely not been mentioned in the above groups. These cameras are headed by the world-famous ROLLEIFLEX twin-lens miniature reflex, details of which, together with other makes, will be given in a later issue.

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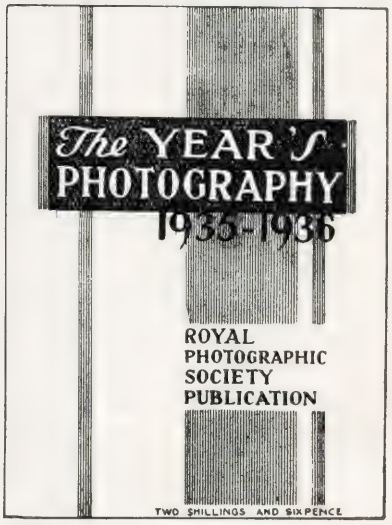

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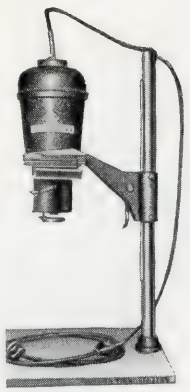
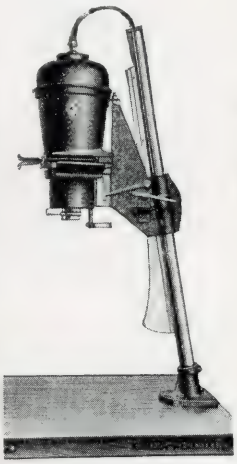


Praxidos enlargers were specially designed for making enlargements simply and efficiently from miniature negatives such as Leica, Contax, Brilliant, Rolleiflex, Rolleicord, Super Ikonta, etc., whilst there is the 3½″ x 2½″ size which will take negatives of this size or less, and parts of larger negatives up to 9 x 12cms.



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Processing Miniature Negatives

BY STANLEY W. BOWLER, A.R.P.S.

MUCH has been written about this interesting subject, and many and long are the names and the formulae for the work. This tends to make those who wish to try it rather afraid that it is all extremely difficult. Far from it—it can be very easy if you bear two or three simple things firmly in mind.

First of all, the negatives you are thinking of handling are really miniature and need, therefore, more care than any other ordinary negatives. Secondly, developing and printing are chemical operations like mixing medicines and this means strict cleanliness throughout the processes. Finally, bear in mind that each manufacturer should know, after all, what his own materials are made of and so gives the formulae and procedure which suit them best—so do as he says. Now the three points boil down to this : Care, Cleanliness and Accuracy ; and if you work along these lines nothing much can go wrong and be your fault.

Dust, both ordinary and chemical, is a particular bugbear—small specks and fine hairs are often traceable to lack of care in loading and looking after your camera. See that it is really clean and dust-free before you load up your next film. A fine camel-hair brush is very useful for this job.

Most miniature camera owners will have heard of fine-grain developers ; the only snag about them is the time they take to work. The fastest of them needs approximately 7 or 8 minutes. This rather rules out the possibility of dish development by the see-saw method. Apart from this it is almost a physical impossibility to handle 5 feet or so of 35mm. film in this way. This brings us to the question of tanks or racks. I prefer a tank because as I usually develop in total darkness anyway, this means that after loading I can work in ordinary light. In addition, it cuts out all the bother of dishes and the necessity for a lot of bench-space to work in. These tanks can be obtained for all sizes of film, and are simple to load if you follow the instructions. Once the film is inside and the cover replaced firmly you can turn up the ordinary light or take the tank out into the daylight.

PROBLEMS SOLVED

We shall be pleased to help readers with any problem they may come up against in miniature camera work and extend to them the same full service that we offer to movie-makers. It is, of course, necessary to send the current correspondence coupon with each enquiry.

BEGIN THIS WAY

Now the operations to be performed are as follows :

1. The image which has been photographed on to the film must be made visible or *developed*, and then
2. the film must be washed to remove the developing agent, before
3. the unexposed portions of the film where the original emulsion still remain are dissolved away, or *fixed*.
4. Finally, the fixing solution and the products of the fixing operation must be carefully washed from the film.

PRELIMINARY SOAKING

There is one other stage which is usually advised and that is a preliminary soaking in plain water before development is commenced. This should take about 2 or 3 minutes, and serves two very useful purposes. If the tank is moved about, or the film carrying device within it is moved, any particles of dust or fine hairs become dislodged before development takes place ; and also the film is already moistened so that the developer flows more evenly when poured into the tank, and there is less chance of little air bubbles forming on the face of the film.

If you have no facilities for compounding your own developers and other solutions, or do not wish to do it, then use one of the well-known makers' preparations such as Johnson's Fine-grain developer in tins, Burroughs Wellcome Tabloids or those sold by the actual film manufacturer. These preparations only need dissolving in the specified quantity of water to be ready for use. Acid-fixing salts can be similarly obtained. For those, however, who would like to make up their own solutions a developer formula is given at the end of this article. In use it gives a soft image, without harsh contrasts and of fine grain, which is eminently suitable for enlarging.

ESSENTIAL ACCESSORIES

When making up any photographic solution always work through the formula, unless there are contrary instructions, in the order in which the constituents are listed. After the solutions have been made up—and this applies to tin, packet or tablet developers as well as those you prepare yourself—they should always be carefully filtered, the result being a perfectly clear and colourless solution. If there is any sediment or cloudiness, let it settle, pour off carefully and filter again.

Whatever methods you adopt you will find the following articles almost essential :

a. A ground-stoppered winchester for developer.
b. Another for the fixing solution.
c. A fairly wide-mouthed (ribbed) glass filter funnel, say 5in.
d. A packet of filter-papers.
e. A 20-ounce graduated glass measure.

f. A thermometer scaled in degrees Fahrenheit. (A bath thermometer). Average prices for these articles are *a*. and *b*. 1/2 each; *c*. 9d.; *d*. not more than 6d. per 100; *e*. about 1/6.

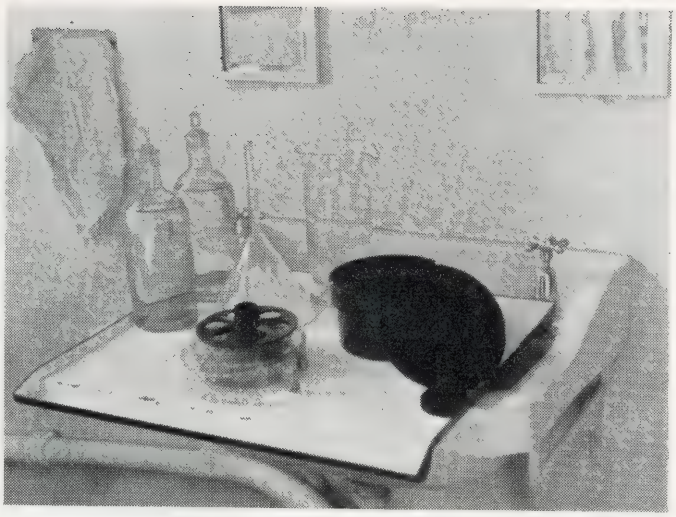
If you are thinking of making up your own solutions you will need a set of grain weights, which cost about 1/6 a box. These in conjunction with a letter-balance will serve admirably, and the kitchen scales will do for measuring out the larger quantities of chemicals. It is a useful thing to know that most of the sodium salts in crystal form can be measured in an ordinary liquid measure with sufficient accuracy when more than two or three ounces are required.

DEVELOPING THE FILM

Now let us in imagination develop a film. First of all have everything you are likely to need set out on a clean board or table. I use an old enamelled splash-back plate from a gas-cooker, which can be washed clean with hot water after use. We will assume that the developer and fixer have been made up and filtered ready for use.

See that the room in which you are going to load your film is in complete darkness and carry out this operation. Having done this you may now work in ordinary light. Pour the required quantity, to fill the tank, of plain cold water into the tank and allow your film to soak for three minutes, agitating the whole several times during this period. Pour off the water and fill up with developer. Note the temperature and fix your development time from the manufacturers' tables or from those given with the formula I have suggested.

Agitate the tank fairly frequently during this period, and then, half-a-minute before the time is up, start to pour off the developer because you will find that it takes about as long as this to empty the tank. Now wash for two or three minutes, run off all the water and then pour in the fixer. Allow about 9 or 10 minutes for this to act—15 minutes will make quite sure—and then after decanting the fixer, the final washing is done, which should take about an hour in running water, or about ten complete changes of about six minutes each.



These are the accessories, described in this article, that you need for processing.

When this time is up, the film should be removed from the tank and hung up to dry in a clean and dust-free place. It will materially assist the drying and also prevent the formation of drying-marks, and remove any traces of deposit from the wash-water, if the film is wiped down as soon as it is hung up. You may use either a piece of wash-leather, damped and folded so as to wipe both back and front of the film at the same time; or a piece of Agfa Viscose sponge (obtainable from Africa House, Kingsway, London, W.C.2.) which has had a slit cut in it to imitate the fold in the wash-leather. The sponge is my preference because it absorbs so much water in addition to wiping the surfaces that the film is dry in as little time as half-an-hour.

You will see that I have made no mention of inspecting the negatives during the processing—avoid touching or examining the film at any time while it is wet, because it is at this time that it is most susceptible to damage. Finally, development should always be carried out on a time and temperature basis. Decide on a temperature—say 65° and be particularly careful to see that the temperature of your developer is accurate.

(*Continued on next page*)

ISOPAN S.S.

FASTEST 16mm. FILM AVAILABLE

Unsurpassed for

SPEED

The coming of Autumn and Winter makes an exceptionally fast film almost essential if you are to get good features. You get the fastest available in the new Agfa ISOPAN S.S. Enables you to use filters where it would be otherwise impossible.

See recent reports in this paper.

LATITUDE

All Agfa films are subjected to individual processing, this combined with their unusual properties allows of extreme exposure latitude.

Mistakes in exposure can be corrected to an amazing degree.

FINE GRAIN

Although Agfa Isopan S.S. is fast and possesses extreme latitude this does not adversely affect the extremely fine grain which the user always expects from Agfa film.

Send for illustrated literature dealing with Agfa Film and other Agfa products.

Isopan S.S. film is also available for Leica and Contax Cameras

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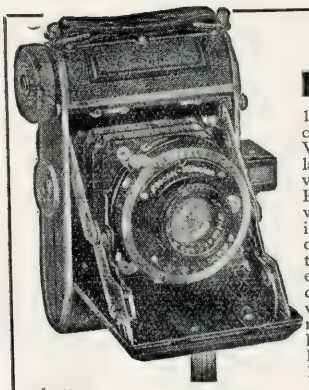
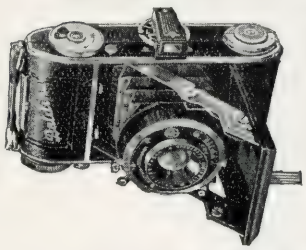


THE BALDI

16 pictures, 3 x 4 cm., on standard V.P. film. Parallax correcting viewfinder. Patent film winder, ensuring rapid change of film, ideal for theatre work, etc. Optical direct-vision view-finder: all-metal body, leather covered. **F/4.5 Vidanar lens**, Vario shutter..... **£3 15 0**
F/3.5 Meyer Trioplan lens, Compur shutter **£6 10 0**
F/2.9 Meyer Trioplan lens Compur shutter **£7 15 0**

THE BALDINA



The latest 35mm. camera taking 36 pictures on Standard Cassette. A camera of the highest precision and reliability, equipped with Parallax correcting tubular view finder, automatic counter, all-metal body leather covered. **F/3.5 Meyer Trioplan lens,** Compur shutter **£9 10 0**
F/2.9 Meyer Trioplan lens, new Rapid Compur speeded up to 1/500th sec..... **£11 10 0**

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Bruce's Ltd. are experts in the processing of miniature films. Every film receives fine grain development and *individual* treatment. Send for price lists and Free Advice.

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SUPER-SENSITIVE
PANCHROMATIC

For Leica and Contax Cameras. The film of supreme quality and speed. Ideal for indoor exposures and for out-door work in the weaker Autumn light. Sold in any length, at the rate of 1/6 for 5ft. 3ins. (post free), including reloading.

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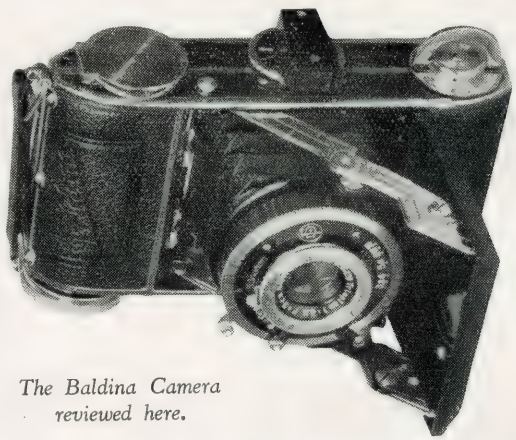
CAMERA

NAME	Baldina.
MAKERS OR AGENTS	Balda-Werke. Agents: Norse Trading Co.
SIZE OF FILM	35mm. perforated. Standard daylight loading patrone of 36 exposures, each 24 x 36mm.
WEIGHT	16 ounces.
OVERALL SIZE	5″ x 3¼″ x 1½″.
CONSTRUCTION AND FINISH	All metal pressed body, leather covered, leather handle with provision for silk cord sling. Nickelled fittings and beadings. Internal finish photographic black.
TYPE	Folding. Self-erecting front.



The Baldina Camera reviewed here.

LENS	On model reviewed, a Meyer Trioplan f/3.5 of 5cms. focal length.
SHUTTER	On model reviewed, a Compur 00, 1 second to 1/300th. Special crank on the trigger release. See under the headings 'Prices' for other model available.
FOCUSSING	Rotating front cell of the lens. Scaled in feet.
VIEW-FINDER	Tubular type set over the lens axis. Note should be made of the milled wheel which raises the rear end of the finder to compensate for parallax, an important point when taking close-ups.
FILM MOVEMENT	The film is carried across well recessed and smooth guides over a similarly deeply recessed sprocket to a permanent take-up spool. The rotation of the sprocket serves to actuate the film counter. The film is wound on to a positive stop, the exposure made, and a button pressed. This button releases the stop mechanism so that the film may be wound onto the stop again, which meanwhile has returned to its normal position.
COUNTER	The exposure counter is also novel as it counts both forwards and backwards; this latter motion is useful as it enables the user to be certain that the whole of the film is really wound right back into the patrone or cassette.
PRICES	With f/3.5 Meyer Trioplan, Compur 00, £9 10s. f/2.9 Meyer Trioplan, Compur Rapid, £11 10s.

GENERAL REMARKS.

The movements of this camera are smooth and precise. The front snaps out on the self-erecting principle with a nice click and remains firm and upright. Each adjustment has been well thought out for ease and quickness in working. A series of test exposures made with this camera confirms one's first excellent impressions of it, and prove that the lens fitted is capable of good definition and covering power even at the maximum aperture. Satisfactory enlargements up to ten diameters have been made from the negatives shot.

Processing Miniature Negatives

(Continued from previous page)

Now if you wish to vary the degree of contrast, this can be done by slight variations of the time of development. Increased time of development gives increased contrast.

Formula for Soft-working Fine-grain Developer.

Metol	60 grains
Sodium Sulphite crystals ..	6 ounces
Hydroquinone	30 grains
Borax	30 grains
Water, boiled or distilled ..	32 ounces

Development Times
Orthochromatic stocks
10 minutes at 65°F.
8 minutes at 70°F.
Panchromatic stocks
12 minutes at 65°F.
10 minutes at 70°F.

Formula for acid-fixing solution.

Hyposulphite of soda ..	4 ounces
Potassium metabisulphite ..	¼ ounce
Water	20 ounces

NEXT MONTH

Next month we shall publish, among other features, helpful hints on taking miniature camera photographs. To a very large extent the still photographer taking up miniature work must forget his experience with the ordinary type of camera, realising that the miniature camera is really a scientific instrument and needs to be treated as such. The 'hit and miss' method so often used with the ordinary camera is fatal when applied to the miniature one.

What's NEW in APPARATUS

In this feature, which appears regularly in "Amateur Cine World," new apparatus likely to be helpful to the amateur worker is critically reviewed—judged solely on merit and from the standpoint of usefulness.

LENS

NAME	Hugo Meyer.
SUBMITTED BY	Amateur Cine Service, Ltd., 52,Widmore Road, Bromley, Kent.
FOCAL LENGTH	Cine Telephoto Lens, 2"
APERTURE	f/4.5 stopping down to f/22.
FOCUSSING	All distances from infinity down to 2½ feet. Scale engraved in average intervals of one foot.
SCALES	Easily readable, black lettering on white metal, for focussing, aperture white on black, in each case reading against a white triangle on the black lens barrel.
WEIGHT	6½ ozs.
PRICE	£8 15s. od.

GENERAL REMARKS.

The thread on this lens is of the universal type, and the lens is thus available not only for the majority of 16mm. cameras but also for Miller, Dekko, etc., in the 9.5mm. class.

The Meyer lenses are not in the cheap class, but their superlative qualities for sub-standard cine work have long been recognised. We found the quality of image is excellent, with the characteristic smoothness of the Meyer lens. There is an absence of all barrel distortion.

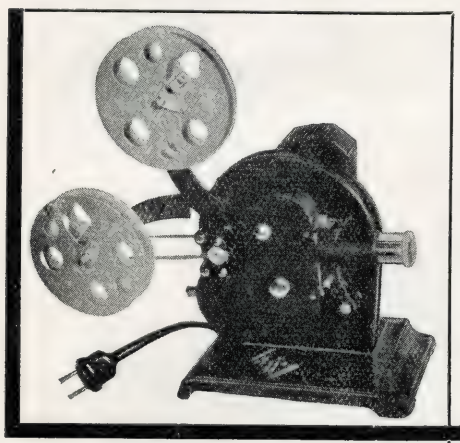
Two Laack lenses, new to this market, reviewed on this page.

Right: Meyer telephoto lens reviewed on this page.

LENS

NAME	Laack, Dialytar.
MAKERS OR AGENTS	M. Janovitch & Co., 19, Broad St., Golden Square, London, W.1.
FOCAL LENGTH	7.8 cm. (about 3 inches).
APERTURE	f/3.5, stopping down to f/22.
FOCUSSING	From infinity down to 4 ft.
SCALES	Black lettering on white metal ground, easily readable.
WEIGHT	8 ounces.
PRICE	£6 6 0.

(*Continued on next page*)



a simple inexpensive
AGFA PROJECTOR

the AGFA MOVECTOR DOMESTINO 16mm.

is essentially economical in first cost and running cost. Simplicity of operation is its keynote; note the easy threading and compact design, with built in resistance, special cooling device and rigidly attached motor. Connects to any electric supply (A.C. or D.C.) Fitted with 50mm. focus lens and 100 watt projector lamp. Takes reels up to 400 ft. Complete ready for use,

PRICE **£17.** CARRYING CASE **15/-**

Send for illustrated booklets describing Agfa 16mm. cameras, projectors and films. The new Agfa ISOPAN S.S. is the fastest 16mm. film available. It meets need for high speed combined with great latitude and fine grain.

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Sole distributors of Agfa photographic products for U.K. and Irish Free State.

	LENS
NAME	Laack, Pololyt Cine Anastigmat.
MAKERS OR AGENTS	M. Janovitch & Co., 19, Broad St., Golden Square, London, W.1.
FOCAL LENGTH	1 inch.
APERTURE	f/1.9 stopping down to f/16.
FOCUSSING SCALES	Infinity down to 18 ins. Black lettering on white metal ground.
WEIGHT	4 ounces.
PRICE	£5 5s. 0d.

GENERAL REMARKS.

Both the above lenses are new to this market. We found them to be handsome looking pieces of equipment, whose performance fully bears out their appearance. The focussing and aperture control collars move very sweetly, and the scales are particularly easy to read. Optically, we found the lenses capable of giving crisp, sharp definition at all apertures, with good covering power and no falling off in the corners of the screen. The lenses appeared to be fully colour corrected when used on panchromatic material.

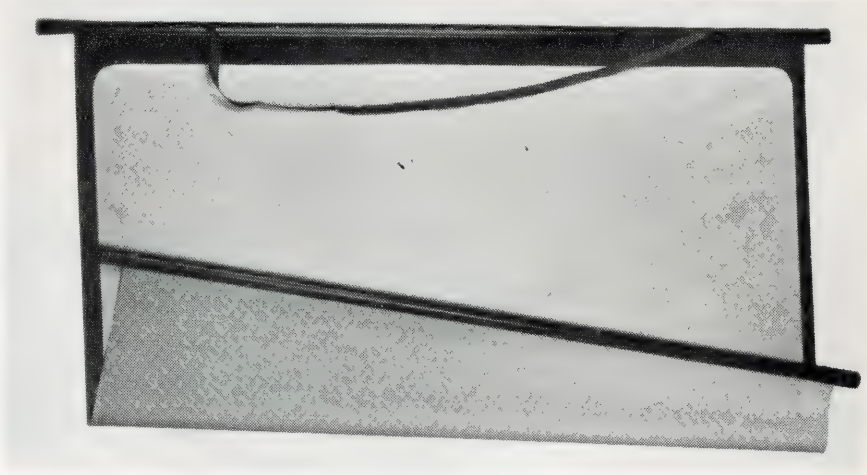
	LENS
NAME	Wray, Plustrar. Telephoto.
SUBMITTED BY	W. H. Orton, Camera House, 6, Park Street, Bristol.
FOCAL LENGTH	2 inches.
APERTURE	f/4.5 stopping down to f/16.
FOCUSSING.	From infinity down to 4ft.

Wray 2" telephoto lens reviewed in this issue.

TEST REPORTS *of*

SCALES. White lettering on black ground.
Weight. 3½ ounces.
PRICE. £3 15s. 0d.
GENERAL REMARKS.

The name of Wray has for many years been well known among still photographers for the quality of lens manufacture. The 'Plustrar' Telephoto is a distinctive looking lens, being entirely black with the exception of the white scales on it. It is specifically designed for use on 9.5mm. cine cameras such as Miller and Dekko, but having a universal thread can be equally well used on 16mm. instruments. An outstanding feature is the attractive price of 75/-, but no optical



New Vauxhall Silver Screen reviewed on next page.

COMPLETE the PICTURE with SOUND

Vivid "Talkies" with full sound effects . . . truly speaking likenesses . . . offer boundless opportunities to the enterprising cine worker.

Remember, too, that this Camera is the product of a firm that helped to make sound films famous. It is a remarkable engineering job and completely trouble free and simple in operation.

We shall be glad to show you the Camera and demonstrate its capabilities in our private theatre at Electra House.

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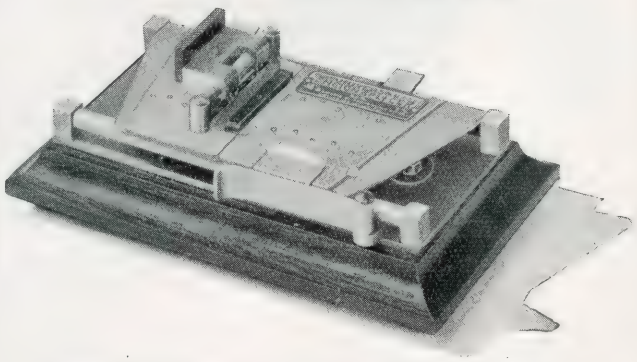
Splicing Simplified
with the
ENSIGN UNIVERSAL FILM SPLICER



Suitable for five types of Sub-Standard Film

16-mm. Silent Film.
16-mm. Sound Film (D.I.N. Standard).
16-mm. Sound Film (S.M.P.E. Standard).
9.5-mm. Film. **8-mm. Film.**

Fitted with an automatic dry scraper so constructed to prevent the excessive scraping of the base. The trimming of the ends and actual joining are carried out in one movement. The polished oak base is fitted with rubber feet to prevent slipping. The Splicer is held in position with special plugs which allow for fixing to the Editor Board. Complete with 1-oz. Bottle Ensign Film Cement **£2 : 15 : 0**

ENSIGN Ltd., High Holborn, London, W.C.1

LATEST APPARATUS

or mechanical quality has been sacrificed. We found it capable of giving crisp pictures with good covering power and proper colour correction.

SCREEN

NAME	Vauxhall Silver Screen.
MAKERS OR AGENTS	The Camera Company, 320, Vauxhall Bridge Rd., Victoria, S.W.1.
SIZE	Actual screen surface, 40″ x 30″ with black surround.
DESCRIPTION	Screen is mounted on two rollers, the upper one of which is fitted with hanging tape. The screen is rolled up for transit.
PRICE	11s. 6d., carriage 1s 3d. extra.

GENERAL REMARKS.

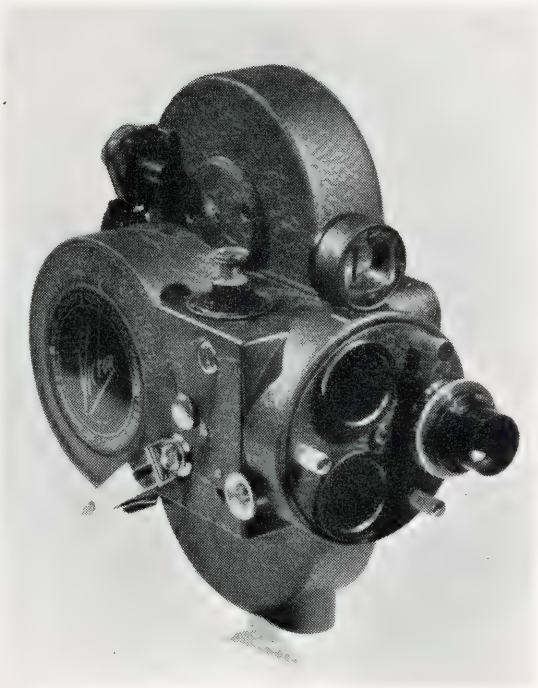
This is a silver screen with a highly efficient reflecting surface. It is being placed on the market at a price which is far lower than that of any competitive screen, and makes it unprofitable for the most earnest home worker to make his own screen when he can buy one at this price. Undoubtedly a bargain. Very flexible surface.

THE SCRENUS CAMERA

The Screnus camera is a combined taking and projecting instrument inside one case, and is sold at the very low price of £2 2s. 0d. As may be expected from such a low price the instrument is of the simplest construction, the case being of metal pressings and the lens with only one setting and with no aperture markings, the change over from the large projection aperture, to the smaller taking aperture being effected by a small knob. As the taking aperture is not specified the question of correct aperture is rather difficult to solve, but the makers suggest a control of exposure by variation of the speed in turning. The shutter is of the barrel type and, as the low price does not permit of the inclusion of a motor, the instrument is hand turned. The gate is of copper. The intermittent claw is a single one but a welcome and unexpected feature is a registration pin to ensure accurate placing of the film. The camera crank is connected directly with the take up spindle and we found the film ran particularly smoothly past the gate.

For projection a small lamp house is dropped inside the body of the instrument and this is connected by means of a plug and a lead to a 7.5 volt battery. For projection the instrument will take an ordinary 30′ length film on either the Pathe or the Selo spool. The normal projection distance is 7 feet at which distance the instrument will give a picture about 18″ wide, but not too well lit. It is possible, however, by unscrewing the lens, to focus down to shorter distances.

The film is connected to the bottom take-up spindle by means of a small clip.



Victor Model V Camera.

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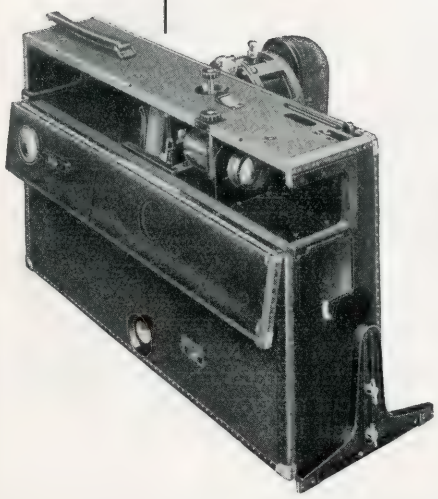
ZEISS IKON



KINOX

THE PERFECT 16 mm. PROJECTOR

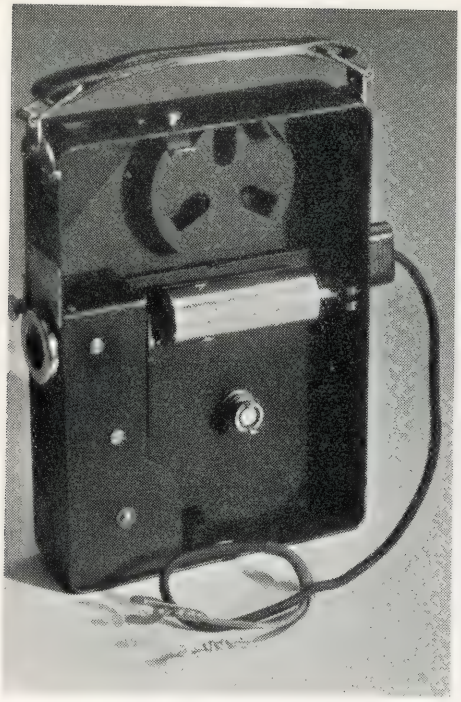
THE KINOX is a cine projector of the highest precision type for 16-mm. silent films. The instrument is in the form of a suitcase, and even the lamp when out of use is contained inside the casing. The screen projection is extraordinarily brilliant, and well illuminated pictures up to 13 feet wide are obtained. The KINOX is motor-driven and possesses a micrometer framing device, micrometer lens focussing, and rewinding the film is done by the motor on the machine itself. The KINOX can be obtained either with a lamp-house, taking a lamp for 250-watts at 110 volts or one of 375 watts at 75 volts. The latter is for the projection of pictures of large size—say 13 feet—on the screen and for pictures of extra brilliance. The standard projection lens of the KINOX is the large aperture of *f*/1.4, focal length 2 in., but objectives of 1⅜ in. to 3⅛ in. focal lengths can be used. Single pictures can be shown with the KINOX which can also be used, with suitable filters, for showing Kodacolor colour films.

KINOX

FURTHER PARTICULARS ON APPLICATION FROM ZEISS IKON LTD., 34, MORTIMER HOUSE, MORTIMER STREET, LONDON, W.1.

Latest APPARATUS

(*Continued from previous page*)



Screnus combined camera-projector.

The Screnus is an interesting little instrument which should serve to introduce many to amateur cinematography. As a Christmas gift to young people—and not only young people—it should prove particularly acceptable, for it will enable them to learn much about movie-making in a practical way. It is submitted by the Camera Company, of 320, Vauxhall Bridge Road, Victoria, S.W.1.

* * * *

In the June issue we commenced the method of tabulating the particulars with reference to the various pieces of apparatus which we reviewed. The object was to provide our readers with a ready means of reference of the comparative attributes and capabilities of different makes of apparatus. The method has been received with acclamation by our readers, and we have been asked to apply it not only to new apparatus but to extend it to new models of existing apparatus, so that the reader will have all the facts about any particular model tabulated together in one place. The first instrument which we deal with in this way is the "Model V Victor Camera" which has just been reduced in price from £50 to £45.

CAMERA

NAME	Victor Model V. Camera.
MAKERS OR AGENTS	J. H. Dallmeyer, Ltd., 31, Mortimer Street, London, W.1.
SIZE OF FILM	16 mm.
WEIGHT WITH STANDARD LENS	5 lbs. 8 ozs.
OVERALL SIZE	7¼" x 8" x 3"
CONSTRUCTION AND FINISH	Metal casting, finished in brown crackle enamel.
TYPE OF LOADING	50 and 100 ft. film, on daylight loading spools.
SPEEDS	8, 16, 24, 32 and 64.
SHUTTER	Usual revolving disc type.
FILM EXPOSED WITH ONE WINDING OF MOTOR.	28 feet.
WINDING	By means of crank which is normally attached to camera but which can be removed easily if required.
MOTOR AND MECHANISM	Duplex - spring motor, giving almost instant take up, except at 32 and 64 pictures per second, where there is a very short time-lag in the first few frames. Instant stopping when button is released and when motor runs down. There is an adjuster to control any variation of the motor from the marked speeds.
STARTER BUTTON	Button is situated at top right of camera body, and to start motor is pressed downwards. It can be locked into position at any of the speeds, and set in a position which does not permit the camera to be started accidentally.
HAND TURN SPINDLE	An additional crank can be fixed in a slot at the right side of the camera.

PROJECTION TIME IS HERE AGAIN!

Now is the time to prepare your films. Send immediately for our new

FREE BOOKLET

"Title Making with Ease"

Full of hints and tips for making real professional titles with the minimum of trouble.

CINIQUE Ltd.

(The Midland Cine Service)

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HINTS COMPETITION

OWING to exceptional pressure on space we regret that we have room for only one prize-winning hint this month. Half-guineas have, however, been awarded to Mr. R. D. Satchell, of 32, Woodlands, Raynes Park, S.W. 20, and Mr. J. A. Entwistle, 52, Fielding Lane, Oswaldthistle, Nr. Accrington, Lancs. for hints which will be published next month. Hints for the November issue should reach us not later than September 26th. Address: Hints Competition, The Editor, *Amateur Cine World*, 4-8, Greville Street, London, E.C.1.

Half-a-crown has been awarded for the following hint:

This hint is for use with drawn or printed titles.

Obtain a sheet of glass to fit the title frame and fix the main title face upwards to one side of the glass by means of small spots of adhesive near the edges. Behind this title, and face towards the glass, fix the sub-title. Place the whole in the title frame and make sure that the glass is a tight fit. Expose the main title for a few frames if a notched title is required, or long enough for the title to be read comfortably and then stop the camera.

If a "fan" wipe is wanted cut off small portions of the main title using a straight edge and razor blade, with the cut always starting from the bottom centre of the title. Expose a frame or two after each portion has been cut away. These portions cut away will reveal the sub-title behind and the result will look quite professional when projected.

W. W. Ash, 4, Hurley Road, Greenford Park, Middlesex.

	It is desirable that the motor should be run down before handcranking is used. The hand crank is attached to the feed - and - take - up sprocket spindle.
REWIND	The film can be hand cranked both forwards and backwards. In the latter case the operation winds up the camera motor, and therefore, backwards winding is limited to 28 feet–much more than is normally required. Both top and bottom spool - spindles are friction driven.
FEED & TAKE-UP	One central eight - picture sprocket.
CLAW	A spring claw, operating in either forward or reverse direction.
GATE	Spring loaded gate, with variable tension at different speeds.
FILM METER	Geared meter which makers claim to be accurate within 3 frames in 100 ft.
TURRET	3 lens turret, fitted with locking device.
LENS	Dallmeyer 1″ f/2.9 lens fitted as standard.
LENS MOUNTS	Universal lens mounts and settings.
VIEW-FINDER	Optical view-finder, incorporating plumb-bob in front lens. Field areas of four lenses are provided for, 1″, 2″, 4″ and 6″. The optical centre of the finder is 3½″ above and 3/8 ″ to right of the taking lens, but a very accurate adjustable finder makes complete allowance for parallax at any distance between 2 feet and infinity. This is in accordance with the best professional practice. The finder gives a normally erected image.
VISUAL FOCUSSING	Visual focussing can be accomplished in this instrument by means of a built–in magnifier on the right of the camera body. This magnifier covers about one third of the picture area, and therefore cannot be used for composing the picture, but its 6x magnification of the images enable very accurate focussing to be accomplished. The very fine grain of the focussing screen does not interfere with image detail.
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The Kalee N.P.3. 16mm. projector has now been reduced in price to £52 10s. od. including resistance. This projector, formerly sold at £64 was reviewed in the December issue of *Amateur Cine World*. Notable features of it include safety film trip and large single sprocket for feeding, ensuring that no damage is done to the film and reverse and tilting actions and still and compensating framing devices. Full particulars can be obtained from Soho Ltd., 3, Soho Square, London, W.

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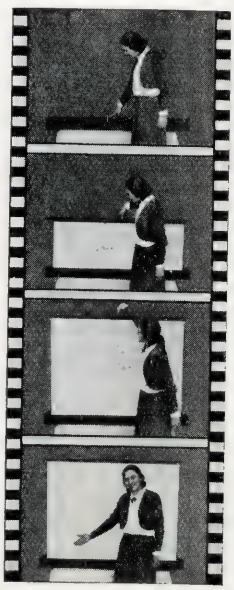

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What the SOCIETIES are Doing

Reports for the November issue of "Amateur Cine World" should reach us not later than September 28th.

Blackheath F.C.

Hon. Sec.: Mrs. B. Vale, 72, Hervey Road, Blackheath. The society's schedule for the season is now nearly complete. The early part of the year was spent in making the entry for the I.A.C. International Competition, "Street Player," while the summer months were divided between a special trick film, "Shadows" and a comedy on 16 mm. entitled "May I Come In?" All these and other films by members, including a Jubilee Gazette, covering the most important events of the Jubilee year, taken by the society's news reel men, will be screened during the Club's Gala Week at the end of September. Any members of other societies who would like to visit the club during that week will be welcome and should get in touch with the secretary.

The winter programme of the club, which has recently been affiliated to the I.A.C., will commence in October and finish in May, 1936. The date of annual Cine Dance has been fixed for Wednesday, December 18th.

Cine Sound Productions

Hon. Sec.: J. F. Butterfield, 1, Manor Road, Beckenham, Kent. A story has now been selected for the society's next production, which will be practically all interior work. At a recent meeting of the Sound Research Committee, Mr. Hart related how he has devised a formula for making gramophone discs which can be hardened after recording by placing in cold water. New members are required.

Catholic F.S.

Hon. Sec.: Miss Joan O'Sullivan, 15, Highbury Hill, N.5. The society is making rapid progress and has already made several religious and educational films. Meetings are to take place the first Wednesday of each month at the Millicent Fawcett Hall, 46, Tufton Street, S.W.1.

The society's International Competition is open to all amateurs and entrance is free. The prizes are 1, C.F.S. Silver Cup and £25 for best religious film; £25 for best talkie. 2, Medal and £50, presented by *The Catholic Herald* for the best film entitled "The Englishman." 3, A Medal and £50, presented by *The Catholic Herald*, for the best Nature film. 4, A medal and £25 for the best sound or talkie version of any of the above. 5, A special cup to be awarded at the discretion of the judges. All films must have been made this year.

L. J. C. Hastie as an old Highlander in "Glencoe Legend," which is being produced by Meteor Film Producing Society.

Eltham C.S.

Hon. Sec.: F. Rainbow, 7, Spearman St., Woolwich, S.E.18. The society now has three productions in hand. Both "Ne'er-do-Well" and a documentary Health Film, which is being made for the local Council, are well in hand. The other production, "Innocent," has been held up a great deal owing to members' holidays. It is hoped, however, that the exteriors will be completed shortly.

There are still vacancies for new members. Subscription is 8/6 per quarter and the entrance fee is 5/-.

Falcon Films

Hon. Sec.: D. R. Watson, "Arnmore," 57, Landsdowne Road, Bournemouth. This society held its inaugural meeting on August 20th, and the following officials were elected: Chairman, E. C. Foster; Treasurer, F. W. W. Wellstead; Secretary, D. R. Watson. The subscription has been fixed at 2/6 per month for gentlemen, while ladies are to be charged the nominal sum of 2/-.

Godiva Film Group

Hon. Sec.: F. Johnson, 26, Wykeley Road, Coventry. The production, "April Showers" is well in hand and preparations are being made to shoot the wedding scenes at a nearby village church. One of the members recently made a film in the Dolomite Alps, where he met several peasants who appeared in the film "The Blue Light," and was able to secure some pictures of them. It is hoped that when finished the film will be available for loan. The society wishes to state that, as yet, it has no films for loan.

Kenton A.C.S.

Hon. Sec.: N. Dyer, 263, Kenton Road, Kenton, Middlesex. At the last meeting three prize-winning films were shown. They comprised the winners of *Amateur Cine World's* "Week End" Competition (9.5 mm. and 16 mm. classes) and "Golden Hours" which gained first prize in Pathescope's 1934 competition. Several members' films were also screened, including, "Mother Nature and Spring" by R. C. Dyer, and a holiday film by Mr. Lutas.

It is hoped that there will be a large entry for the society's competition, details of which were published in last month's report.

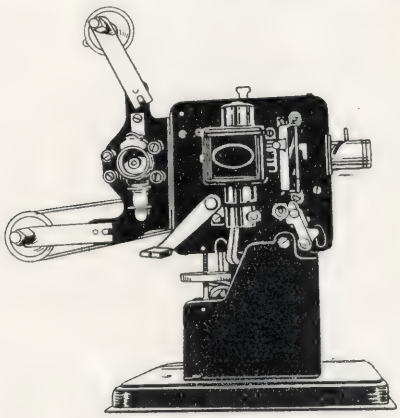
London A.F.C.

Hon. Sec.: Miss M. Jasper, 99, Cambridge Street, S.W.1. The club has now resumed its usual Thursday projection evenings, and wishes to thank the other societies who have arranged interchange of films for the coming season. "Juvenile Craft," which is being produced by the 9.5mm. unit, is nearly completed and should be ready this month, while the 16mm. unit film, a documentary, is also nearly finished.

Meteor Film Producing Society

Hon. Sec.: S. L. Russell, 14, Kelvin Drive, Glasgow, N.W. Projection evenings have been arranged for the first Tuesday of each month, October to March, inclusive. A representative selection of the latest amateur films will be shown at each meeting.

The only film which is being produced at the moment is "Glencoe Legend," dealing with an old Highland superstition. Members are reminded that Meteor's competitions do not close until October 31st, so there is still ample time for entries. The winners of each



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class will be entered for the Scottish Film Festival in January.

The following 16 mm. films are available for exchange or for hire at 2/- to 3/- per reel: "Naida," "All on a Summer's Day," "Situations Vacant," "Hair" and two news reels.

Proscenium A.C.S.

Hon. Sec.: H. Brown, 20, Clonmel Road, Parsons Green, S.W.6. Work on the first production, "All At Sea," is progressing rapidly. The personnel of the studio has been reorganised and the society is in need of a still photographer. New members are needed.

Rayner's Lane Camera Club

Hon. Gen. Sec.: Dr. E. O. Watson, 1, Lyncroft Avenue, Pinner, Middlesex. An ambitious film is in progress, written, directed and shot by members. Sunday afternoon rambles and evening meetings are the other summer activities, while the Autumn programme promises to be interesting and instructive for both still and cine sections. Premises have been taken and a dark room installed. New members are required for both sections.

Regent A.F.S.

Hon. Sec.: E. G. Parker, "Kandahar," Houndsdown, Hants. The society's first production, "The Red King," has now been completed except for the editing. It is hoped that the private view will be held during the first week in September. The premiere will take place at the Regent Cinema the following week. Admission will be by invitation only. There are still vacancies for new members.

Stoke-on-Trent A.C.S.

Hon. Sec.: H. T. Morfey, 30, Lower Oxford Road, Basford, Stoke-on-Trent. The society is making steady head-way. Several interesting lectures have been given including an instructive talk by Mr. Martin on "Titling" Forthcoming talks include "Editing and Splicing," and "Home Processing."

By the time this report is in print, the opening shots of "Murder" will have been taken. This is the society's first effort and will run to about 300 ft. of 16mm. stock.

Teeside C.C.

Hon. Sec.: W. Shaw, 9, Caxton Street, Middlesbrough. The club is progressing quietly with its activities. The season's productions are:—"Youth," from an original story by C. Roeder, dealing with a new aspect of rejuvenation; "Shear Nonsense," a comedy from a cartoon idea, and "Gold," a documentary film. All these films are to be on 16 mm. stock.

Wimbledon C.C.

Hon. Sec.: C. W. Watkins, 79, Mostyn Road, Norton Park, S.W.19. A production unit of members recently travelled to Porthleven, Cornwall. Some fine photography is expected from the unit and there will be keen competition when the films will be shown, most probably in October. They will be entered for the "Brunel Cup," the judging of which is provisionally fixed for October 11th. The cup is awarded for the best member's film taken during the year, with no restrictions as to size, length or subject.

R. Steuart at work on Steuarts Films new documentary, "Vanishing Sails," which deals with life aboard the Medway sailing barge.

Many social events are being arranged for the coming season, including the annual Cine Dance.

Harrow Camera Club

Hon. Sec.: H. C. Johnson, 4, Sheepcote Road, Harrow. This club renews its winter activities on September 17th, at 8 o'clock at the Conservative Hall, Lowlands Road, Harrow. It caters for both still and cine workers. The cine section, which at the moment is non-producing, have been allotted six evenings which will be devoted entirely to cine interests.

The first of these will be on Oct. 8th, when there will be a demonstration of the R.C.A. talkie outfit by R.C.A. Photophone Ltd. This will be followed by a "Cine Cruise to Northern Capitals" and Zoo films by Mr. H. E. Isard, on Nov. 12th, "Cinecraft Titling" by Cinecraft Ltd., on Dec. 10th. Projection evening by Mr. Marshall on Jan. 14th, when the film taken with the Western Electric High Speed Camera will be shown. On Feb. 11th, Mr. Percy Harris will give a lecture on home processing and for March 10th a demonstration of the new Kodachrome colour film by Kodak Ltd. has been arranged.

It is hoped that all amateurs in the district will take advantage of the facilities offered and come along and join the club. They can be assured of a hearty welcome, an excellent programme and the assistance of more advanced members when required.

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After weeks of experimenting, it was found that the effect could be accomplished by painting the girls a brilliant red and photographing them with special tri-colour lenses under an unprecedented number of sun arcs. The result shows shoes, stockings, and garments dancing about in a department store window, but the dancers themselves are not seen.

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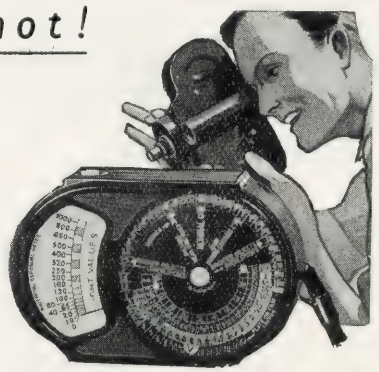


Creative Photography

"Modern Photography 1935-36." Edited by C. G. Holme. 5/- paper, 7/6 cloth bound. The Studio, Limited. This excellent Annual has again provided something interesting and original, and though it is primarily intended for still photographers the film worker can find both interest and inspiration in the pictures reproduced. The printing is of good quality and the effect of the pages must be as near to the original prints as is mechanically possible.

Amateur film workers will be specially interested in the use of light and shade in all these pictures, and though there is relatively little that the pictorialist of the romantic style would describe as fine, the pictures show force and verve. One may single out No. 51, "Dancer," for special mention. Here is neither full high-light nor sharp focus in the accepted sense of the word, yet the very blurring of the picture through the dancer's movement contributes to the effect of the print, and the impression of rapid movement is effective. Some of the pictures reveal the intense pre-occupation of the photographer in the texture of the objects portrayed, and the technical approach to such subjects has obvious affinities with certain types of film work.

As far as technicalities are concerned, most of the work shows a tendency to extend the contrast scale of the natural to include full black and full white, and some deliberate over-correction of skies is shown. Both ultra-realists and romanticists may quarrel with the long scale of tones shown, but here again there is a link between the film worker and the modern still worker. The technical details given in the index of authors is of great value in studying the prints.

A.C.L. Honours I.A.C.

THE Institute is honoured to be able to anncunce that it has been appointed the first Honorary Member of the Amateur Cinema League. This well-known body carries out similar functions in the U.S.A. to those performed by the Institute in this country and elsewhere, and the co-operation between these two bodies working for the welfare of the amateur cinematographer should result in great developments. I.A.C. members visiting the United States will now have an organisation at hand to which they can call for assistance in the same way as they can in this country. Similarly A.C.L. members over here will receive any assistance they may require.

In view of the fact that the rules of the Amateur Cinema League preclude their accepting honorary membership of the Institute in reciprocation, a Patronship has been accepted by their President, Mr. Hiram Percy Maxim.

Instructional Visits and Social Gatherings

In addition to the series of instructional lectures arranged for the coming season it is proposed that visits to places of interest should be arranged. Among the suggestions under consideration are the following :— Visits to ancient and historic buildings and the like ; visits to famous gardens and beauty spots ; visits to factories, etc. ; motor runs ; informal dances, etc., etc.

Members' views are asked on the form these functions should take.

I.A.C. International Competition

The films which have won prizes in previous years are still touring the world and some of them were recently entered for a big competition in Venice. Are you going to enter this year ? It is not difficult to win a prize. The new and simplified conditions were published recently. *Closing date for this year's contest is September 30th.*

This Year's Banquet

The Third Official Banquet, exhibition of prize-winning films in the I.A.C. Contest and distribution of prizes by the Duke of Sutherland will take place at Grosvenor House, Park Lane, London, W.1 on November 8th. Tickets for members cost 18/6 ; for guests, a guinea. Tables for parties of six, eight or ten may be booked. Applications for tickets can now be sent to the Hon. Gen. Secretary.

Third Annual Convention Week

Those attending the Banquet will be entitled to be present at the numerous other functions which are being arranged in connection with it. It is hoped this year to provide some new attractions and anyone who has any suggestions or assistance to offer should communicate with the General Secretary.

Services to Members

The Institute has several services which are of help to members and include :—

Free Monthly Bulletin. This contains articles of general interest and has separate sections for 8, 9.5 mm. and 16 mm. users, all in charge of experts.

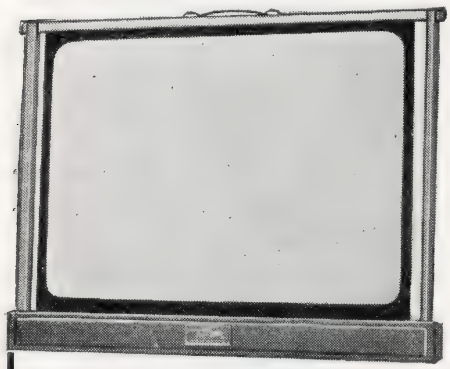
Technical Advice. Members' technical queries answered and unbiassed advice given.

All Over Insurance. A special policy has been arranged with underwriters to cover all apparatus.

Technical Booklets. These are supplied to members only. They deal with various cinematographic subjects.

I.A.C. International Year Book. This book gives full details of places of interest in this and other countries and also valuable information regarding Custom Duties, etc.

Registered Associate Dealers. These dealers are only appointed after due enquiry and recommendation by I.A.C. members. They must be able to render efficient and willing service to amateur cinematographers.



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EFFECTS BOXES

Sir,—While many of us will be grateful to Mr. Grant for his notes on the construction of effects boxes that appear in the September *Amateur Cine World*, and I personally am glad to find someone following up my own remarks on diffusion, there is one point with regard to his design that may be troublesome to a number of home constructors. In many cameras, the view-finder is rather too near the lens to give a clear field with the box in front, and the only possible way out of the difficulty is to have the bellows square, so that a clear view is obtained through them. This has also the advantage that the bellows can be arranged so that any cutting off of the corners or sides of the lens field will be seen in the view-finder.

Speaking personally, I am far too lazy to build an effects box while I can cut down the filters, diffusion discs, and so on and push them inside the lens hood. The makers of my camera and lens fortunately provided me with a real lens hood, so that this is an easy matter.

Bolton. P. C. Smethurst.

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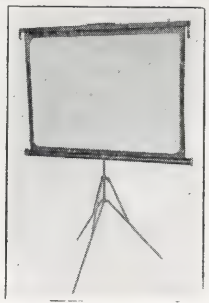

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On this and the following pages is a selection of replies to readers' enquiries. A large number have been sent by post. If a postal reply is required, please remember to enclose a stamped addressed envelope. Address your enquiry to the Editor, "Amateur Cine World," 4-8, Greville St., London, E.C.1. We would remind readers that the coupon on page iii. of cover must accompany each query. The coupon is available for one question only.

FLICKER IN PROJECTION

"I am dissatisfied with flicker in projection. The reasons seem to be that the projector is geared for 24 frames a second and the camera exposes 16 per second. Is it possible to gear the projector down to 16 frames per second ?"—*A. W. H., Hounslow*

You appear to have the wrong conception of the problem of flicker in projection. The frequency of taking will not affect flicker. For example, cartoon film exposures are taken one at a time at an interval of possibly half a minute, studies of plant growth at intervals of possibly fifteen minutes. They project without flicker.

Furthermore, by slowing your projector down you will aggravate the trouble instead of helping it. Try speeding it up and the trouble will disappear. In other words you must increase the flicker frequency until it is too rapid for the eye to perceive, as it is in the case of the ordinary electric lamp running on an A.C. circuit.

If there are only two blades on a projector shutter you are getting 32 alternations per second on ordinary running. If you replace the smaller of the two blades by two narrow ones, thus increasing the total number to three, you will have 48 alternations per second, and flicker will disappear at normal speeds.

STOPS ON CAMERA

"The stops on my Pathe 'B' camera are f/3.5, 5 and 7, etc. My photo electric cell meter mostly gives me between f/3.5, 5 and 7. Due to intermediate stop positions not being marked, I frequently get slightly under or over exposed portions on my films. Could you please help me with this difficulty ?" —*C.B.G., Middlesbrough.*

The re-marking of the apertures on your lens mount that you suggest is hardly necessary, even though the apertures on your lens are f/3.5, f/5 and f/7, while your meter gives readings of f/4, f/4.5 and f/6. At the same exposure time f/3.5 gives about 30 per cent. more exposure than f/4, f/4.5 gives less than 25 per cent. more than f/5 and f/6 gives about 30 per cent. more than f/7.

On a photographic emulsion of ordinary characteristics 100 per cent. increase in exposure is necessary to gain any appreciable difference in density and latitude of modern emulsions should cover an error of 8 to 1 ratio without giving bad results.

It is much more likely that you are going wrong by taking the reading of your meter and using the literal exposure indicated, without realising that any meter can only read the sum of the light emitted from the area photographed and that if that sum is made up of a large area of low intensity with a small point or points of light intensity, it is desirable to give rather more exposure than the meter indicated. Shutting down one stop lowers the exposure 50 per cent.

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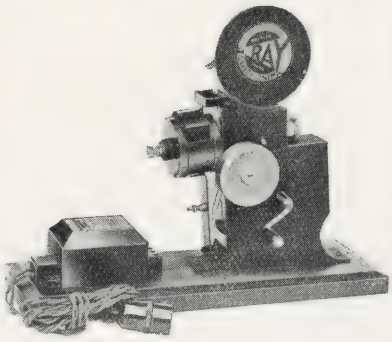
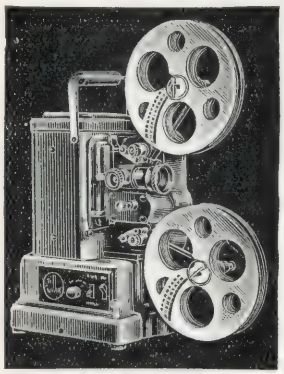


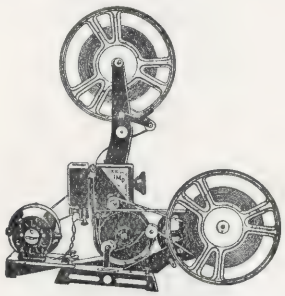
THE "RAY"

The ideal home projector for the beginner showing brilliant pictures 5ft. x 4ft. with 9.5mm. film. Runs on any A.C. mains and is supplied complete with transformer. Price complete **27/6**
Another model at **17/6**. Super-attachment for both models enabling 300ft. reels to be shown **12/6**.



BOLEX G916

The famous all-gear driven projector for showing both 9.5 and 16mm. film. 500 watt. lighting. Complete with resistance for all voltages or 12 equal monthly payments of **£4 2 3** **£49 10**



PATHESCOPE IMP

A handy machine for the family show, takes 30 and 60ft. films or super reels by attachment of special device (extra 17/6). Motor drive £1 15 0 extra. Complete outfit **£7 7 0** or 12 monthly payments of 12/3 per month. **£4 12 6**

Phone: Holborn 0664 (3 lines). Est. 1889

The Service Company Ltd LONDON

289, High Holborn, LONDON, W.C.1

REPLIES *to* READERS

(Continued from previous page)

Opening up one stop increases the exposure 100 per cent.

To test the accuracy of the above take a range of exposures on a test object under unvarying light conditions, giving some of the exposure well above and some well below the indicated meter reading and varying the apertures not only on the indicated stops on the lens, but also at apertures between these stops.

PROCESSING

"I wish to construct a processing tank and would like to know if ordinary tinned iron and soft soldered joints would be suitable. If this material would be affected by the chemicals used could you tell me if there is any other easily worked and obtained metal I could use?"—*E.L.G., Oxford.*

Tin, and soft solder which contains tin, are unsuitable materials for the making of processing tanks, as they interact with several of the chemicals used, and cause dichroic fog and other troubles.

A good protective medium is Anti-Sulphuric Enamel, which can be obtained through your photographic dealer. This is particularly resistant to the action of the chemicals used in photography. An alternative is a wooden tank with the wood well soaked in paraffin wax and the joints sealed with the same substance. You might also try Detel photographers' enamel, which is obtainable from Detel Products Ltd., Land Drive, Greenford, Middlesex.

TITLING WITH DEKKO

"I have made the titler described in *Amateur Cine World* and have a Dekko camera with Ross f/1.9 lens. I want to make titles without experimenting. Could you let me know—distance from title, lighting, exposure for postcard size and about 9″ x 7″ size?"—*R.C., Herefordshire.*

Dekko camera with f/1.9 lens.

Distance from camera to title for size $5\frac{3}{4}$″ x $4\frac{1}{4}$″ : $16\frac{7}{8}$ inches.

Distance from camera to title for size $8\frac{1}{2}$″ x $6\frac{1}{2}$″ : 25 inches.

Exposure at normal speed with ortho film, using two "Photofloods" at 12 inches : f/4

Exposure at normal speed with ortho film, using two 100w. pearl lamps at 8 inches : f/2

By using panchromatic film *or* half camera speed, the next stop smaller may be used, viz : f/5.6 and f/2.8 (respectively).

By using pan film *and* half speed, two stops smaller may be used, viz : f/8 and f/4, respectively.

The above are for *correct* exposures, but in all cases there is a little latitude each side of the "correct" stop.

INCREASING BRILLIANCE OF IMAGE

"I wish to increase the brilliance of the images from my Coronet projector (15 watt. lamp) by fitting a 10 volt 75 watt projector lamp—straight fit in place of the present lamp. This involves alteration to present lamp-holder and the use of a transformer in place of the resistance.

The present lamp is about $\frac{5}{8}$″ diameter, the new lamp will be 1″ diameter and thus

The 8-HOUR PROCESSING SERVICE

Which we have recently introduced has met with very keen appreciation and we extend our grateful thanks to all readers of the "Amateur Cine World" who have written us expressing their great satisfaction in both service and standard of our work.

YOU TOO will be delighted with this new Developing Service if you give it a trial. Government departments, Airways, Public Schools, Institutes, Cine Clubs entrust their film processing to us because

OUR LABORATORY is entirely fitted with the very latest equipment and staffed with experts in the art of reversal work. **Every single film receives individual attention during the entire process and THE VERY BEST RESULT is definitely obtained from your exposure.** And you will not experience "film scratch" as we do not pass your films through any mechanical device nor do we allow them to be projected.

THE 8-HOUR SERVICE means that films received by us up to 12 mid-day, will be despatched the same evening (Saturdays excluded.)

The charge is the same 2/- per. 30ft. spool (Pathe or Gevaert) reloads as required price 2/7 each. We pay postage.

ALSO we stock and supply all 9.5.mm. Cine Apparatus, accessories and films. Operate an extensive Library of all Pathescope Super Films at moderate hire charges. Exchange Pathescope Films (all lengths). Have a Motocamera Hire service whereby you may obtain on loan at small cost an up-to-date Motocamera for a period of one day upwards. And we genuinely give you a willing service in every class of transaction however small or unusual.

If it's 9.5mm. entrust it to

THE SOUTHERN CINE EXCHANGE

52, BOUNDARIES ROAD, BALHAM, LONDON, S.W.12.

Telephone: Battersea 1145 — **Service hours 9—9**

CAMERA CRAFT

of

PALMERS GREEN, LONDON, N.13.

Offer

The Finest 9.5 Super Hire Service Available

Send for full particulars, and make *your* Winter Show arrangements with Camera Craft to ensure satisfaction.

SPECIAL
- **Single reel charges**
- **Single day Series rates**
- **Week end Series rates**
- **7 day Series rates**
- **News reels and specials**

Demonstration Theatre on Premises

Here are a few of this month's Bargains

(Further list on application)

Dekko 3.5	£4 5 0
Pathe B	£4 0 0
Kid Projector with S/Reel attachment	£2 0 0
Imp complete, Motor, and S/R. ..	£5 0 0
Home Movies, D. Claw	£3 0 0
— ditto — Super attachment only ..	£1 10 0
200 B with resistance	£11 10 0
Kodak K Projector, 500 watt, $1\frac{1}{2}$″ and 2″ lens, Kodacolour assembly complete	£50 0 0
Kodak K Camera, Case, cost £35 ..	£25 0 0

CAMERA CRAFT, 446 Green Lanes, N.13

Telephone: Palmers Green 1277

:: SNIPS ::

All Tested. 7 days' Approval against remittance.

9½mm. Pathe Motocamera, F3.5, cost £10	£4 17 6
9½mm. Pathe, Zeiss Tessar, F2.7, cost £18	£6 17 6
9½mm. Cine Nizo, F2.8, 100 ft., cost £34	£14 14 0
8mm. Stewart Warner, F1.9, 3 speeds	£12 12 0
8mm. Stewart Warner Projector	£5 17 6
16mm. Ensign, F3.5, 50 ft. Camera	£4 4 0
16mm. Stewart Warner, F3.5, 4 speeds	£5 5 0
16mm. Kodak, F1.8 100 watt, resistance	£7 15 0
16mm. Bell Howell, 250 watt, resistance	£16 16 0
16mm. Ensign, F.2.6, turret, cost £45	£19 19 0
16mm. Kodak, F3.5, 50 ft. as new	£7 15 0
16mm. Ampro Bronze, 750 watt, resistance	£45
16mm. Kodak, F3.5, 100 ft. Camera	£7 15 0
16mm. Stewart Warner, 500 watt	£29 15 0
400 ft. Reels, 16mm. or 9 mm. 5 for	10 6
16mm. Simplex, F3.5, Camera	£15 15 0
16mm. Filmo Wafer, 121, F3.5	£15 15 0

All As New or Like New. *7 days' trial*

WANTED:—Apparatus in exchange for New Models

EDWIN GORSE
86, ACCRINGTON RD., BLACKBURN

¶ Do you know that almost everything under the sun can be bought, sold or exchanged quickly and easily through the Classified Advertisement columns of "The Exchange & Mart"? Over 7,000 Bargains are advertised in its pages every week.

The
EXCHANGE & MART

Every Thursday, 2d.

SPECIMEN COPY FREE

Send a postcard to-day for a Free Specimen Copy to :

A. C. BURT, 4-8, GREVILLE STREET, LONDON, E.C.1.

the point of light will be some ¼" further away from the centre of the condenser than it is at present. Will this be a serious disadvantage, and how could I calculate the focal length and distance from the illuminant of the new reflector I should use ?

" I should also like to make a safety screen to slip—by a suitable device—between lamp and condenser to prevent blistering of the film when showing stills. What would be the best material to use ?"—*J. A. G., Cricklewood, N.W.2.*

The setting of a lamp in a projector is very critical if the highest efficiency is to be obtained, and it is probable that the mere substitution of a higher power lamp might result in worse rather than better illumination on the screen. The intensity of the light emitted by the lamp is not by any means the only factor in obtaining screen brilliance. It is essential that the largest possible proportion of the light emitted shall be gathered up and passed through the film pictures. The illumination optics of most 9.5 mm. cine projectors is extremely efficient and is the result of much calculation and prolonged experiment by specialists. We do not anticipate that you will have much success with rule-of-thumb experiments.

The most suitable material for a heat resisting screen is fine wire gauze. You could solder a piece of this gauze in a small tin frame which could be supported to one side of the projector gate in such a manner that it pivoted on a small pin and could be flipped quickly into position between light and film. A frame shaped something like a tennis racket would be suitable for the purpose, the point of support between where the "handle" joins the "head."

TITLING

" Can you tell me the exact size title card to use with a Dekko f/3.5 lens, using supplementary lenses of 10", 20" and 36" with lighting of two 100 watt pearl Kye lamps in the Cinecraft reflector (white card) ? Having made the 'Abbot' home-made titler and fitted a lighting unit of my own design, would I obtain better focus with two 150 watt 240v. lamps at f/3.5 or f/5 ? I shall use 'Abbot' white letters. Which is the better size letter to use at 20" range, ½" or 1" ? "—*W.R.D., Enfield.*

Use card size 4½" x 3¼" at 10" with 10" supplementary lens.

Use card size 8½" x 6½" at 20" with 20" suplementary lens.

Use card size 16" x 12" at 36" with 36" supplementary lens.

These are actual dimensions photographed : card should be slightly larger to ensure edges not being photographed.

With two 150-watt pearl lamps at 8" from the title you will need an aperture of f/3.5. At least four of these lamps will be needed to illuminate a card 16" x 12" ; but two will suffice for sizes up to 8½" x 6½". " Abbot " ½in. letters are the most suitable for use at 20 inches range.

FILM SPEEDS

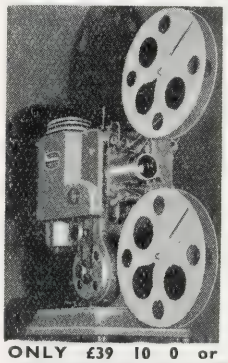
" I have just purchased an 'Avo' exposure meter, and would be obliged if you would give me the H. and D. numbers of the various 9.5mm. films on the market."—*H.F.A., Melbourne.*

The various speeds of 9.5mm film are as follows : Pathe R.O.F., about 300 H. and D. P.S.P.F., 600 H. and D. Gevaert Ortho, 500 H. and D., Panchromatic 1300 H. and D. Vauxhall 500 H. and D., Selo, 500 H. and D.

THE BEST WE'VE MET IN FIFTY YEARS

We've handled some cine apparatus during our half century of experience, but we say, without doubt, that the new Ampro for outstanding performance and low price, is the best yet.

THE NEW 500 WATT "AMPRO"
MODEL "J" 16mm. PROJECTOR



Gives pictures entirely free from flicker and really restful to the eye —as restful as that of a lantern slide. Controls are all conveniently placed together for ease in operation. Has forward, reverse and "Still" device. Motor rewind without use of lamp. Rewinds 400ft. in 40 secs. Central lubrication. Fan cooling device. Sturdy construction. Superior bronze finish. In de luxe carrying case.

ONLY £39 10 0 or 9 payments of 92/2

PRINCIPAL AGENTS for the 9.5mm. "DEKKO" CAMERAS

3 speeds, slow-motion, single frame device, interchangeable lens f/3.5 Dallmeyer **£6 6 0**
F/2.5 T.T.H. **£6 16 6**
F/1.9 Ross or Dallmeyer **£9 18 6**
Nine payments of 14/9, 15/11 or 23/2.
The finest 9.5mm. Camera value

Get an 'AVO' PHOTO-ELECTRIC EXPOSURE METER

and ensure perfect exposure and gradation in your films. Price only 57/6. **Nine monthly payments of 7/-.**

USED CINE BARGAINS

IN GUARANTEED GOOD CONDITION

Ensign Auto Kinecam camera, f2.6 anastigmat lens and case **£11 11 0**
Ensign Auto Kinecam model 6, Dallmeyer f1.9 lens, 3x and 4x filters, leather case as new .. **£14 19 6**
Model B Cine "Kodak," f1.9 interchangeable lens, leather case, new condition **£15 15 0**
Pathescope model B Motocamera f3.5 lens **£4 0 0**
Pathescope de Luxe Motocamera f2.7 Krauss lens **£6 19 6**
Pathescope 200 B Projector 200-250 watt lamp as new **£11 17 6**
Pathescope "Home Movie" Projector, single claw type, resistance **£2 15 0**
Pathescope Lux Projector, resistance carrying case **£10 10 0**
Model B. Kodascope, self-threading, 400 watt resistance, case, good condition .. **£39 0 0**
New Cine Kodak Model B.B. Junior f3.5 lens **£9 9 0**
Pathe "Home Movie" Projector Krauss lens, super attachment resistance with ammeter (list £10 12 6) **£6 12 6**
Dekko camera. Dallmeyer f1.9 lens, exactly as new **[£7 18 6**
Model B. Motocamera. Complete with case. Brand new condition **£4 4 0**
***Brand new* Pathescope "Home Movie" Projectors (list £6 15 0)** **£5 5 0**
Model BB. Cine Kodak f3.5 lens, leather case (list £17) **£8 18 6**
Ensign Auto Kinecam f1.5 Dallmeyer Speed **£15 15 0**
16mm. Kodatoy Projector (battery model) **£1 5 0**
Model B. Cine Kodak f3.5 lens, case.. **£6 15 0**
Kodatoy complete extension arms motor **£2 2 0**
As new. Lux motocamera f2.5 Hermagis lens, focussing model. Tele attachments, case, filter (list £20 4 6) **£12 12 0**

SHEFFIELD PHOTO Co LTD
NORFOLK ROW, (FARGATE)
SHEFFIELD — *One minute walk from Town Hall*

:: YOUR TITLE TO ::
DISTINCTIVE PRESENTATION

SUPERIORITY SERVICE and SATISFACTION

We offer to you a guaranteed PATHESCOPE FILM SERVICE (new from stock.) Hire, 3 clear days. 1/6 postage paid. Drama, Comedy, Interest, etc.
Gazette (current issue for 5 weeks, 2/6 for two days.) Ordinary rate subsequent. Send for list
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CLASSIFIED ADVERTISEMENTS

Advertisers of every kind of cine goods find these columns splendid result-bringers. If you have anything to sell, you can effect a sale through these columns. Rates: For private advts., 2d. per word (minimum 2/-); for Trade advertisements, 6d. per word (minimum 6/-). All advertisements must be prepaid.

3d. 9.5mm. TITLES. New List, stamp. "Effects" Discount. Evans' Services, Dereham, Norfolk.

DEALERS! Why not advertise your goods and services on our Dealers' Register page! The cost is trifling, yet it brings you into touch with local enthusiasts. Write for details to "Amateur Cine World" 4-8, Greville Street, London, E.C.1.

PAILLARD H. 16 CINE CAMERA, Dallmeyer F.4 telephoto, brand new condition, unused, List £54, accept £45. Carrying case. Freeman, 315, Regent Street, W.1. Lan. 2740.

£26 1s. VICTOR 16mm. CAMERA, F1.5, £2 2s. case, with Cinephot meter for £17. Zeiss Ikon Projector, 220 v. only £13, or exchange 16 on V.P. Reflex balance cash. E.G.P. 10, St. Dunstan's Road, London, W.6.

WANTED Kodascope 8 Projector, first class condition. Stuart White, Standard Buildings, Leeds.

ENSIGN SUPER KINECAM Turret, 3 lens, f/1.5, f/1.9, f/3.5, 1, 2, 3 inch foci; case, unused, cost £68 7s.; best offer over £30. 10, Bearfield Road, Kingston-on-Thames.

PATHESCOPE SUPERS EXCHANGED, 1/- per reel. Baxter, 7, Clarendon Place, W.11.

PATHE 9.5 SUPER FILMS in good condition. 300 ft. S. 12/6, S.B. 15/-. Stamp for catalogue. Caudle, Deanery House, Godalming.

WANTED 9.5 and 16 mm. Projectors for cash or exchange. Good prices given. City Sale & Exchange, 59, Cheapside, E.C.2.

•The latest date for receiving small advertisements for insertion in the November issue of "Amateur Cine World" is TUESDAY, OCT. 1st.

REPLIES *to* READERS

(Continued from previous page)

TITLING WITH CORONET

"I have a Coronet camera with f/3.9 lens and wish to make titles using P.S.P. I use Coronet titler which has holders for two bulbs. I have constructed it to take five bulbs as I believe they are necessary. What illumination is necessary at f/3.9 using black lettering on white cards? The lamps are about 6" from the easel and the lens about 10" from same."—*R. T., Oxford.*

Using f/3.9 on P.S.P. with the lights 6" away from the original, the total amount of illumination required is of the order of 250 watts.

PROCESSING

"I have a nickel silver developing tank and use hydroquinone developer and bichromatic reverser. During processing the portions of the tank which are in contact with the chemicals become thinly coated with a black deposit. This deposit tends to settle on the film in the form of bright metal particles. Can you please tell me the cause and remedy?"—*L.C., Gravesend.*

Your nickel silver tank is of a nature too closely akin to ordinary photographic material to be safe for reversal processing work. Most of your trouble is coming from the reversing solution. The action of a 'reverser' is to dissolve the solid silver negative image. It also tends to attack and dissolve the tank. The reversing solution will also powerfully attack any wooden tank or trough in which it is used.

The safest and most inert metals for the purpose are monel metal or stainless steel. If a tank of wood is used it should be coated with some protective paint such as Anti-Sulphuric Enamel or photographers' Detel.

GLASS BEADS FOR SCREEN

"Can you tell me where I can obtain sign writers' glass beads and quantity required to cover 4' x 3' screen (85% transparent, 15% milk). Also, if possible, approximate cost?"—*B.A.H., Aylesbury.*

Glass beads can be obtained from your local artist's colourman, or direct from one of the big manufacturers of artists' materials such as Winsor & Newton's, Reeves, Robersons, etc.

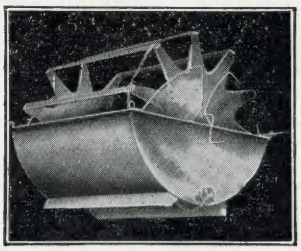
The quantity depends on the method of application, but your artist's colourman can advise you about this. You should obtain a quantity in excess of that required to cover the actual surface, as there must always be a wastage if your wish is to achieve proper covering of your screen surface, the excess being gently brushed off after the screen is quite dry and set.

MINIATURE CAMERAS

Miniature camera enthusiasts will be interested to learn that a shop devoted exclusively to miniature cameras and equipment has been opened by Mr. R. G. Lewis at 202, High Holborn, London, W.C. It says much for the popularity of this branch of photography that a specialist firm should so quickly have been established. All makes of miniature cameras, both new and secondhand are in stock.

The "TRIPOFLO" PROCESSING APPARATUS FOR CINE FILMS

AVAILABLE FROM STOCK FOR 9.5-mm. by 30 ft., 50 ft. and 100 ft., and 16-mm. by 50 ft. and 100 ft. LENGTHS.
Can also be supplied for LEICA and other 35-mm. Stock.



Write for Illustrated Pamphlet to the Patentees and Sole Manufacturers—

THE TRIPOFLO CO., Ltd.
135, KING STREET, ABERDEEN SCOTLAND

NOW YOU CAN HAVE
YOUR OWN COPIES
OF THE WORLD-FAMOUS SOVIET FILMS
"POTEMKIN," "GENERAL LINE," "STORM OVER ASIA," "MOTHER," etc.

16mm. Copies of these remarkable films for private exhibition can be purchased at the rate of £5 per reel, 9.5mm. copies can also be supplied.

Write now to:
KINO FILMS LTD.
84, Grays Inn Road, London, W.C.1.
Telephone: HOLBORN 1760

Molesey 1064 **Open Sunday Mornings.**

D. J. ALAND,
"CINEPHOTO HOUSE,"
THE CAUSEWAY, Teddington, Middx.

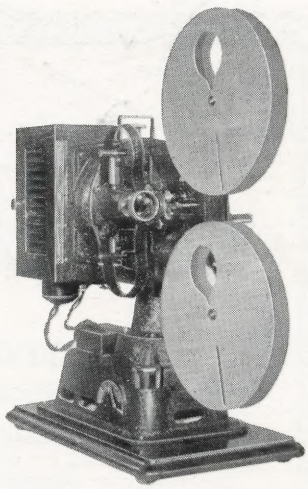
OFFERS

Ensign Kinecam 16m/m. T.T. & H. F/2.6 Focussing, in Leather Case, Soiled only. List £18 18 0 at **£11 15 0**
Alef 9m/m. Meyer F/2.8, Multi Speeds. List £11 11 0 new at **£8 10 0**
Dekko F/3.5 Soiled only. List £6 6 0 at **£5 0 0**
Cine-Nizo F/2.8, MULTI-SPEEDS 9.5m/m. List £12 10 0 at **£8 10 0**
Coronet F/3.9 Latest model Soiled. List £3 15 0 at **£2 7 6**
Ensign Silent Sixteen 16m/m. Projector. Brand new List £28 10 0 at **£16 0 0**
200B and Resistance as new. List £16 15 0 at **£12 10 0**
Bolex G. 916, 2 Lamps, 2 Resistances, 250 Watt and 500, List £54 0 0 at **£42 10 0**
Kodak 16m/m. Model C. List £18 18 0 at **£7 15 0**
Ensign 16m/m. 50 Watt. at **£5 5 0**
Home Movie, C. Motor, S. Attach. Resistance. List £13 6 0. at **£7 10 0**

9.5m/m. SUPER FILM LIBRARY
SUBSCRIPTIONS are now being booked for the coming season. Don't put up with the delays and disappointments you had last year. *BOOK THAT SUBSCRIPTION NOW,* and be assured of "GOOD FILMS, SERVICE and RELIABILITY."
SUB. terms 15 SUPERS £1 0 0, 30 SUPERS £1 17 6 and 50 SUPERS £3 0 0.
Second to none in "Part Exchange Quotations"
Phone, Write or Call.

THE "KALEE N.P.3."

British Made 16mm. Projector



"KALEE" in the professional Cinematograph (35 mm.) world is a name to conjure with. Millions of people are entertained weekly by pictures projected with the "Kalee" Projector. The instrument illustrated is equal in quality to the larger Projector, and is built with the same care and engineering skill. You are assured of perfect projection with the "KALEE N.P.3."

Sure and steady projection with brilliant illumination. Safety film trip and large single sprocket for feeding the film ensures no damaged films. Compensating "Framing" device — Motionless "Stills" can be shown at will—A certain and simple "Reverse" — Tilting action in base of Machine effected by single knob — Superlite Lens and Carrying Case.

REDUCED PRICE

£52 10 0

With Resistance complete

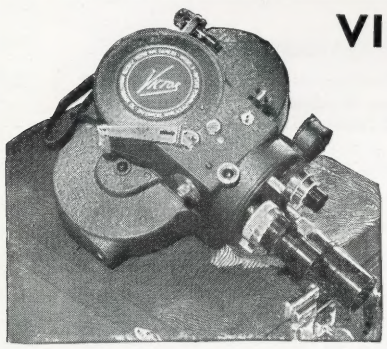
Full details of Projector and Film Magazine from

SOHO LTD., 3, SOHO SQUARE, LONDON, W.1.

IF YOU ARE INTERESTED!!! Send for a Copy of the

SOHO FILM MAGAZINE

It contains a short list of films available for use in 16 mm. projectors. Additions will be made from time to time, of which all users will be advised. Write now and get your name on our list of users.

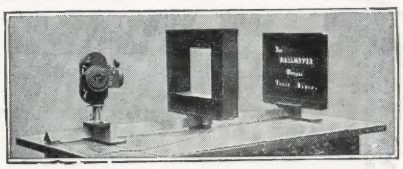


VICTOR MODEL V REDUCED!

The famous visual-focussing 16mm. Cine Camera has 4 speeds and real slow motion. Fitted with turret front for 3 interchangeable lenses. **Dallmeyer Triple Anastigmat,** f/2.9 **Lens** is included as standard equipment. Has back-turn for lap-dissolves, hand crank, audible film meter and improved film "take-up" also view-finder for centring images at any distance. See this marvellous camera at your dealers!

NOW ONLY £45

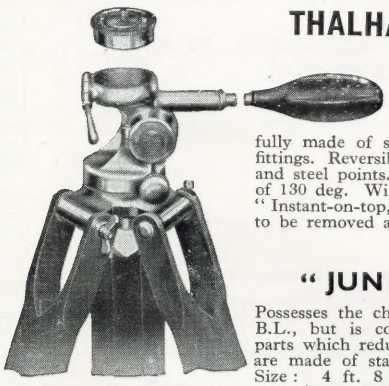
VICTOR MODEL III 21 Gns.



DALLMEYER OPTICAL TITLE BENCH

Any make of 8mm., 9½mm. or 16mm. Amateur Cine Camera can be used, straight titles—animated running titles—trick titles can all be made. 480-watt illuminant enables pictures to be taken at f/4, 16 pictures per second. Supplied with fount of over 400 specially prepared white felt letters. **£8 8 0**

'POPULAR' TITLER with 200 white felt letters and two 40-watt lamps **£3 3 0.**



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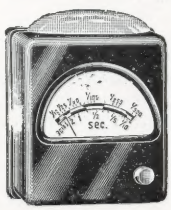

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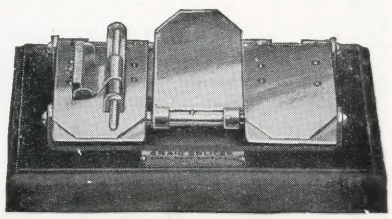

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